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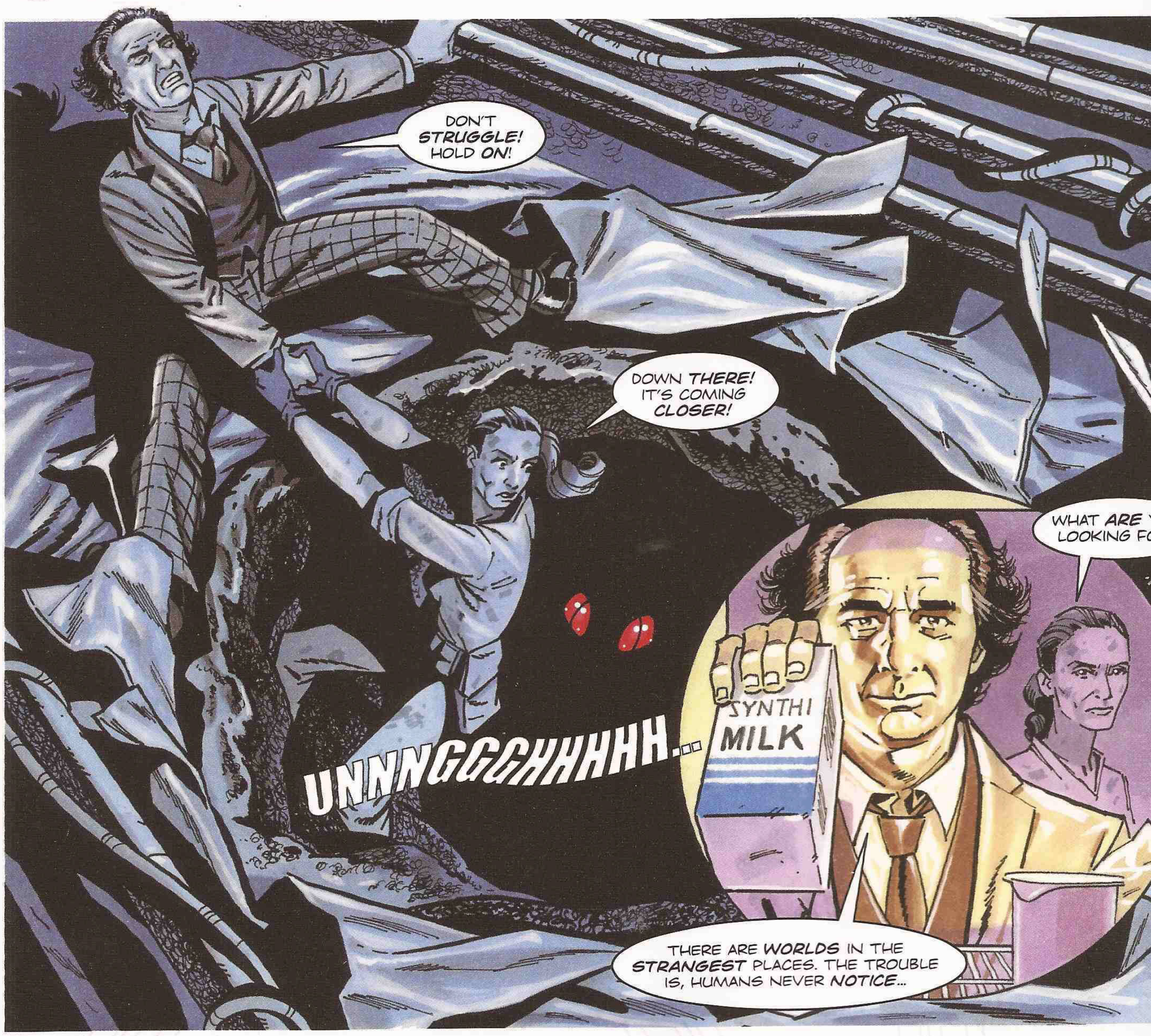
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Illustration MARTIN GERAGHTY

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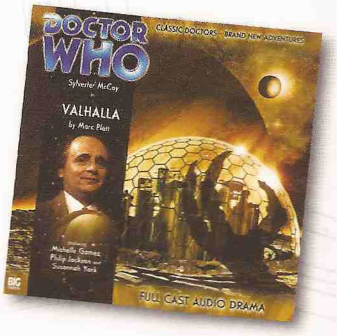
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# PULL TO OPEN

> They said 'make it a tatty old spaceship, Steven – we can do that really convincingly!'"

BBC one EVERY SATURDAY NIGHT*

DOCTOR·WHO MAGAZINE

Just one of the joys of having Tom Spilsbury as my deputy editor is his astonishing grasp of facts, figures and statistics – just look at *Public Image* if you don't believe me, or tap our phones on one of the days when BBC Wales calls him up, requiring his fearsome brain to double check Official Important Things involving numbers.

Anyway, young Tom always has some obscure bit of **DWM** info at his fingertips (he's available for weddings and barmitzvahs if you're weird), and he recently revealed to me his Interesting Tally Of **DWM** Editors – a neatly typed list of how many issues of this magazine its various overseers, er, oversaw. And guess what, dear reader – as of now, this issue, the one in your eager hands right this second, I am the longest serving **DWM** editor *ever.*

Dear lord God in heaven! I wonder if I get a prize? Or just get led away quietly with a bag over my head? Seriously though, what a thing! I mean I love this magazine just as much as I love *Doctor Who* itself. I love its mad old history, its cleverness, its stupidity, the loyalty of its readers (that's you!) and the fact that, as a wee boy, its arrival every month was just as exciting as the arrival of a new TV episode. I hope that's still the case for at least some of you today.

So, aside from making me feel really old, and probably making previous record-holder Gary Gillatt roll his eyes, I'm frankly thrilled at having been part of **DWM**'s history for such a long time – and to have been lucky enough for my editorship to coincide with *Doctor Who*'s triumphant return. Actually, 'lucky' hardly does it justice – I've been a bloody jammy little sod! Haha!

Now do excuse me, I'm just going to call the *Guinness Book of Records* on the off-chance.

Hello? What? The editor of *Stargate Magazine*'s been there *how* long...?! Gah!!

Clay

**EDITOR** CLAYTON HICKMAN
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recycle

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**DWM**'s first stop is the winter of 1913, for a cold and rainy meeting with John Smith...

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45 at the end of Series Three, in *Blink*, *Utopia*, *The Sound of Drums* and *Last of the Time Lords*.

22 SCRIPT DOCTORS: STEVEN MOFFAT
We speak to the *Blink* writer about ladies, dancing and all the usual manly stuff...

28 SET REPORT: *THE LAZARUS EXPERIMENT*
His name is Mark Gatiss and he is 40 years old! Come and watch him perform a miracle!

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The third part of our epic new comic strip.

46 DIARY: *EVOLUTION OF THE DALEKS*
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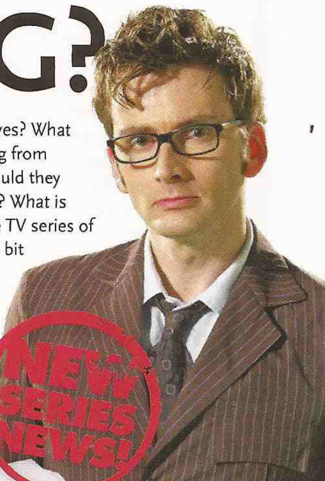
**Russell T Davies** reveals the writing team for *Doctor Who* Series Four...

# WHO'S WRITING?


NEW SERIES NEWS!

Plans are now well underway for next year's series of *Doctor Who*, and the production team has exclusively revealed to **DWM** the writers for Series Four.

Showrunner **Russell T Davies** will, of course, be writing the 2007 Christmas Special, as well as four more episodes. **Steven Moffat**, writer of *The Empty Child/The Doctor Dances* (2005), *The Girl in the Fireplace* (2006) and *Blink* (2007) returns to write another two-part story. **Helen Raynor**, writer of the recent *Daleks in Manhattan/Evolution of the Daleks*, is also writing another two-parter. *Shakespeare Code* writer **Gareth Roberts** returns for another episode, as does *Lazarus Experiment* author **Stephen Greenhorn**. **Tom MacRae**, writer of 2006's *Rise of the Cybermen/The Age of Steel*, will also be writing a new episode, and there are two names new to *Doctor Who*: **James Moran** co-wrote the screenplay for the 2006 movie *Severance*, and has also written an episode for Series Two of *Torchwood*. Joining him is **Keith Temple**, who has previously written episodes of *Casualty*, *Byker Grove* and *Heartbeat*. Keith also wrote last year's BBC One drama *Angel Cake*.

We caught up with all of the writers to ask them three questions. Which Doctor Who story they would have most like to have written themselves? What almost forgotten thing from *Doctor Who*'s past would they most like to resurrect? What is their second favourite TV series of all time? (It seemed a bit pointless to ask for their favourite.)

Here are their replies, with comments from *Doctor Who* producer Phil Collinson...

## Russell T Davies

**Phil Collinson says:** "Apparently he's quite good. Never heard of him, myself."

**Would most like to have written...** *The Ark in Space*, cos it's so wonderful and epic and passionate. And has a joke about sailors. But that famous 'indomitable' speech probably sums up everything I want the new *Doctor Who* to be.

**Would most like to bring back...** You're talking to the man who brought back the Macra! I'll settle for everlasting matches. (Or were they only in the novels?!)

**Second favourite series...** *Coronation Street.*

## Gareth Roberts

**Phil Collinson says:** "Well of course! Just how marvellous was *The Shakespeare Code*?! We have asked Gareth if he could possibly *not* spend BBC Wales' entire annual budget on the next script, but let's see what he comes up with..."

**Gareth Roberts says:** "It's great to be back, though I've been working on *Sarah Jane* solidly since the day I finished *The Shakespeare Code*, so it doesn't really feel like I've been away! Russell's assigned me a very fun but very tough story, and I'd better be getting back to it."

**Would most like to have written...** The first Dalek story. Because then I could take the money and fly like a thief.

**Would most like to bring back...** Miss Nethercott.

**Second favourite series...** *Secret Army.*

## Steven Moffat

**Phil Collinson says:** "Ever since *The Empty Child*, we've been begging Steven for another two-parter, but he's just been too damn busy. This time, we booked him well in advance! And two episodes gives his remarkable imagination so much more room to fly."

**Steven Moffat says:** "Hooray! At last I can tell everyone I'm writing for Series Four of *Doctor Who*! And let Russell out of my garage. And it's a two-parter! With David actually in it this time, the big slacker!"

**Would most like to have written...** Oh, I dunno. Paul Cornell's novel *Love and War* – kind of where old *Who* meets new... Mad Monsters meets Big Emotion.

**Would most like to bring back...** The Cybermen. No, really. We've had the big stompy military Cybermen from *Earthshock* and *The Invasion*, which I loved. But I'd like to see the eerie silent ones from *The Moonbase* and *Tomb*. The Stealth Cybermen – they're still out there, I've had a memo...

**Second favourite series...** *The West Wing.*

## Tom MacRae

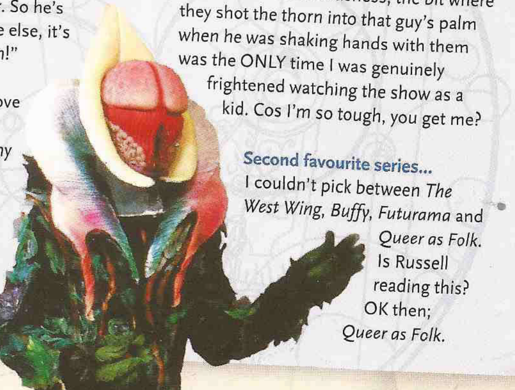
**Phil Collinson says:** "Welcome back Tom – and in some ways, he's never been gone, cos this script was actually an overcommission for Series Three, which then got bumped into Four, because it fits the overall plan better. So he's ahead of everyone else, it's just about ready to film!"

**Tom MacRae says:** "I love writing *Doctor Who*, I really do, and getting my teeth into a new script is so exciting – it's the closest thing you can get in this world to a ride in the TARDIS itself. And I'm so in love with my new story I could almost burst. In fact – *pop!* – I just did. Oh, and I am 'Pink' in last month's *Production Notes*!"

**Would most like to have written...** The Eighth Doctor TV Movie, cos it definitely could have done with a 'polish'...

**Would most like to bring back...** The Vervoids. In all seriousness, the bit where they shot the thorn into that guy's palm when he was shaking hands with them was the ONLY time I was genuinely frightened watching the show as a kid. Cos I'm so tough, you get me?

**Second favourite series...** I couldn't pick between *The West Wing*, *Buffy*, *Futurama* and *Queer as Folk*. Is Russell reading this? OK then; *Queer as Folk*.



## COMING UP...

### 3.9: THE FAMILY OF BLOOD

(Part Two of two)

| | |
|---|---|
| Written by | PAUL CORNELL |
| Directed by | CHARLES PALMER |
| Joan | JESSICA HYNES |
| Jeremy Baines | HARRY LLOYD |
| Tim Latimer | THOMAS SANGSTER |
| Hutchinson | TOM PALMER |
| Rocastle | PIP TORRENS |
| Jenny | REBEKAH STATON |
| Clark | GERARD HORAN |
| Lucy Cartwright | LAUREN WILSON |
| Phillips | MATHEW WHITE |

*TX: Saturday 2 June 2007*

### 3.10: BLINK

| | |
|---|---|
| Written by | STEVEN MOFFAT |
| Directed by | HETTIE MacDONALD |

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT

*TX: Saturday 9 June 2007*

### 3.11: UTOPIA

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | GRAEME HARPER |
| Captain Jack | JOHN BARROWMAN |
| The Professor | DEREK JACOBI |

Also co-starring RENE ZAGGER, CHIPO CHUNG, NEIL REIDMAN, PAUL MARC DAVIS

*TX: Saturday 16 June 2007*

### 3.12: THE SOUND OF DRUMS
### 3.13: LAST OF THE TIME LORDS

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | COLIN TEAGUE |
| Captain Jack | JOHN BARROWMAN |
| Mr Saxon | JOHN SIMM |
| Milligan | TOM ELLIS |

Also co-starring NICHOLA McAULIFFE, ALEXANDRA MOEN, ELLIE HADDINGTON, ELIZE DU TOIT, NICHOLAS GECKS, COLIN STINTON, NATASHA ALEXANDER, TOM GOLDING, OLIVIA HILL, DANIEL MING

*TX: Saturdays 23-30 June 2007*

▶ p22

Writer **Steven Moffat** tells us about his new episode, *Blink*...

▶ p45

A sneaky preview of how this series comes to its shattering climax...

▶ p66

**Russell T Davies** is Flying the Flag (For You) in *Production Notes*...

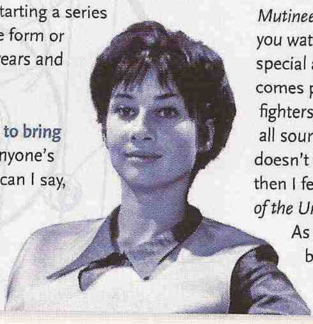
## Helen Raynor

**Phil Collinson says:** "Helen's now so deeply ingrained in the world of *Torchwood* and *Doctor Who*, as well as still script-editing, that brilliant ideas are just pouring out of her! She tried to set her new story in the Bahamas, so *Doctor Who Confidential* would take her there, but we stamped on that!"

**Helen Raynor says:** "I'm thrilled to be asked back – I had such an amazing time on Series Three, but you can never take anything for granted, so I didn't even ask, in case I jinxed it! I've got another epic summer of monsters and madness and scaring the kids; best job in the world!"

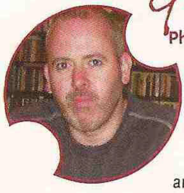
**Would most like to have written...** *An Unearthly Child* (assuming I could be around and writing in 1963, and someone took the astonishing decision to let a Lady Do Some Writing). Partly because it's very charming and exciting – and because it was the first story. Imagine starting a series that lasts, in one form or another, for 40 years and counting.

**Would most like to bring back...** I doubt anyone's forgotten it, but can I say, Jo Grant's entire wardrobe? (Not for the companions, for the writers. I'd let the chaps choose first. Think how fetching they'd look.)



**Second favourite series...** I CAN'T answer this, it's too hard! I'm assuming you mean 'series' and not serial, by the way. Not that it makes things any easier, but that rules out things like *The Monocled Mutineer*. So, just series – I think things you watch as a child you always have a special affection for, and in that way, *V* comes pretty near the top; resistance fighters, and hybrids, *etc*. Actually, it all sounds a bit new series *Battlestar*, doesn't it? Minus the rat-snacking. But then I feel unfaithful to *Tripods* and *Tales of the Unexpected*. And *Robin of Sherwood*. As a grown-up, if *Heroes* carries on being brilliant, then that'll be top of the list, but I can't choose!

## Stephen Greenhorn



**Phil Collinson says:** "It was just a joy, working with Stephen last year, and how fantastic was the end result? And yes, shamelessly begging for another commission in the pages of **DWM** *did* work. Never say we don't listen!"

**Stephen Greenhorn says:** "The only downside to being asked back to write for Series Four is that I've been walking around with a big grin for a few weeks now but been unable to tell anyone why. Thank goodness the news is finally out officially and I can leap about punching the air in public at last. Working on Series Three was such a steep and fascinating learning curve for me, I'm really excited to have the chance to build on that experience with another episode – especially one which is very different from *The Lazarus Experiment*!"

**Would most like to have written...** Probably *The Girl in the Fireplace* because it had everything – thrills, frights, laughs, suspense, romance ... and a horse on a spaceship. Genius.

**Would most like to bring back...** I'd bring back the Third Doctor's 'Whomobile'. A hovercraft/flying-car? I assumed back then that we'd all have one by now. I still feel cheated.

**Second favourite series...** *The West Wing*. Never less than great, at its best, it was perfect.

## James Moran

**Phil Collinson says:** "James had quite an impact on the *Torchwood* staff, when they were seen carrying his script shoulder-high through the streets of Cardiff. And indeed, it's brilliant, so we drafted him on to the *Doctor Who* team before anyone else could get their hands on him."

**James Moran says:** "I just got the offer two days ago, had no idea it was going to happen, so I'm bouncing off the walls with excitement. It's a dream come true. I've been watching *Doctor Who* since I was a kid, I can't believe I'm actually getting the chance to go from being a fan of the show to a part of the show. I keep thinking they'll phone up and say they've changed their minds. Just in case, I'm not going to answer my phone ever again. Or check emails. Or answer the door."

**Would most like to have written...** I'm sure everyone says this, but it has to be *Genesis of the Daleks* – Tom Baker, Daleks, Davros, Sarah Jane, the birth of the most fearsome evil in the universe, and the ultimate moral dilemma. It's just so bloody good. In fact, if I could just have one line, it would be Davros' answer to the virus question – utterly chilling.

**Would most like to bring back...** Ooh, jelly babies, I think. A crucial weapon in the fight against villains who take themselves a bit too seriously. And sometimes you need that sugar rush before a battle, don't you?

**Second favourite series...** *Star Trek*, the original series and *The Next Generation*. Because of the sheer amount of fantastic stories, mind-bending ideas, and because it's another show that has been a part of the cultural landscape for my whole life. Plus, I really fancy Beverly Crusher.

## Keith Temple

**Russell T Davies says:** "We go back a bit, me and Keith – his partner, Morag Bain, was a producer on Granada's *Children's Ward*. And he's actually been on our lists since Series Three – we just made him wait, to torture him! But he's brilliant, and it's fantastic to get him on the show at last.."

**Keith Temple says:** "Having never missed a single episode between 1970 and 1979 (I discovered girls after Part Two of *The Horns of Nimon* and never looked back), I am thrilled to be working on *Doctor Who*. The highlight of the year for me – nay, the century – was Russell T saying, 'Keith Temple? You are writing for *Doctor Who*!' It's downhill all the way from now on..."

**Would most like to have written...** I loved *The Talons of Weng-Chiang*. A great story, sparkling dialogue, brilliant characters. Every line a gem and the balance between horror and humour was spot on. If I achieve a fraction of what Robert Holmes achieved in his story I'll be a very happy writer.

**Would most like to bring back...** Am I the only *Doctor Who* fan who loved the short-lived TARDIS set from around 1976? I made my own model from Jammy Dodgers packets. I was the envy of...well, nobody. I was a very lonely, friendless child.

**Second favourite series...** *The Beiderbecke Affair* by Alan Plater. I was a student when it was first broadcast and it's what made me want to become a writer. I ended up moving to Leeds where it was filmed. I am a very lonely, friendless adult.

## NEWS BITES

### JULIAN WHO?

Rumours appeared in the tabloid press recently that relatively unknown actor Julian Walsh is poised to replace David Tennant as the Doctor next year, after bookmakers were beseiged with bets on the former child star of *Jossy's Giants*. Phil Collinson has quashed the rumour, telling **DWM**, "No offence, but I've never heard of him! These tabloid stories are getting madder, aren't they?!"

### SARAH'S NEW FRIEND

19-year-old actor Daniel Anthony has been cast as Clyde Langer, a new regular cast member for *The Sarah Jane Adventures*.

Matthew Bouch, the producer of the *Doctor Who* spin-off series, tells **DWM**, "We auditioned far and wide for the final member of Sarah Jane's team, and Daniel just walked it at his audition. He's thrown himself into it, and is already an expert at running away from monsters!"

Filming on the first two two-part stories is now complete, and Block Two is underway, consisting of Episodes 7 and 8, a two-part story by Gareth Roberts. This block is directed by *Doctor Who* veteran Graeme Harper. The two stories making up Episodes 5 & 6 and 9 & 10 will follow, with the former written by Phil Gladwin and the latter by Phil Ford.

### TORCHWOOD UPDATE

BBC Two's *Doctor Who* spin-off series *Torchwood* is continuing shooting on Series Two, with Block One now complete. Colin Teague is directing Block Two, with Ashley Way in charge of Block Three. Confirmed writers for the series are Chris Chibnall, Helen Raynor, Catherine Tregenna, James Moran, Matt Jones, JC Wilsher and PJ Hammond.

### ADVENTURES 30 & 31

Issue 28 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on Thursday 24 May, and includes previews of Episodes 8 and 9, a Cult of Skaro fact file, a new comic strip in *The Green, the Bad and the Ugly* by Martin Day, an interview with *Totally Doctor Who's* Kirsten O'Brien, an adventure guide ▶

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◄ to *The Shakespeare Code*, a guide to Martha Jones, and the third part of the gigantic TARDIS poster.

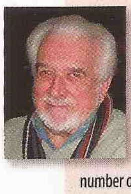
Issue 31 is out on 8 June, with previews for *Blink* and *Utopia*, *Gridlock* features in the adventure guide, the Doctor's Data focuses on Professor Lazarus, plus there are free stickers including special puffy ones, glow-in-the-dark ones and holographic ones.

The magazine is available from all good newsagents and supermarkets, priced £1.99.

### BARROWMAN SUCCESS

John Barrowman's signing at Borders on Oxford Street, London, was a huge success on Saturday 28 April, with the actor signing copies of the new *Torchwood* CDs from BBC Audiobooks for over two hours. Borders said it was one of the most successful signings they'd hosted, and it could have gone on for much longer, had John not had to dash off to that evening's round of *Any Dream Will Do* on BBC One!

### COURTNEY ROUND-UP!



There will be a good few chances to spot the Brigadier on your screens over the next few months, as actor Nicholas Courtney has been busy with a number of new roles.

On 7 July, Nick guest stars in BBC One's *Casualty* as an anti-war pacifist Frenchman, which he describes as "one of the best parts I've ever had."

Later in the year you can see him as a "dodgy doctor" in ITV1's *The Bill* in an episode called *A Different Kind of Cop*.

Nick has also played the part of the Archbishop of Canterbury himself, Dr Rowan Williams, in the film *Incendiary* about a suicide bombing at a football match. The movie is due for release next year, and also stars Ewan McGregor and Matthew MacFadyen.

### WHO'S ON WHEN?

If you're not sure when to catch all the latest episodes, *Doctor Who* is on BBC One, Saturdays at around 7pm (check listings for precise times), with *Doctor Who Confidential* immediately following on BBC Three. *Doctor Who*'s repeated on BBC Three on Sundays at 8pm and Fridays at 9pm. *Totally Doctor Who* is at 5pm on Fridays, BBC One.

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**David Tennant** and **Eve Myles** pick up the gongs at the Welsh BAFTAs

# WELSH WONDERS!

*Doctor Who* was the big winner at the BAFTA Cymru Awards in April, winning eight of its 13 nominations.

**David Tennant** was at the ceremony to pick up the award for Best Actor (for *Doomsday*), while *Doctor Who* also had wins for Best Screenwriter (**Russell T Davies** for *Doomsday*); Best Lighting Director – Not Camera (**Mark Hutchings** for *New Earth*); Best Editor (**Crispin Green** for *Tooth and Claw*); Best Original Music Soundtrack (**Murray Gold** for *The Impossible Planet*); Best Original Make-Up (**Sheelagh Wells and Neill Gorton** for *The Girl in the Fireplace*); Best Costume (**Louise Page** for *The Girl in the Fireplace*); and Best Director – Drama (**Graeme Harper** for *Doomsday*).

Sadly, *Doctor Who* lost out in the Best Drama Series category, which it won last year, and this award was claimed by fellow BBC Wales series *Torchwood*. *Doctor Who* also received nominations for Best Actress (**Billie Piper** for *Doomsday*); Best Director of Photography – Drama (**Rory Taylor** for *Tooth and Claw*); Best Design (**Edward Thomas** for *The Girl in the Fireplace*); and Best Director (**Rhodri Huw** for the *Doctor Who: A Celebration* Children in Need concert).

Executive producer Julie Gardner tells us, "It was such an exciting night, and such a boost for the *Doctor Who* and *Torchwood* teams – and it was particularly wonderful to see the more unsung members of our team winning awards for design, lighting, costume, make-up and direction. But the range and excellence of programmes made in Wales is astonishing. Because so many of them are made in Welsh, viewers outside Wales don't see a lot of the output – such as S4C's *Con Passionate*, which recently won the prestigious Rose d'Or award in Switzerland. So for us to win in those circumstances made the night even more special, and honours the whole of BBC Wales."

*Torchwood* celebrated wins for Best Drama Series; Best Actress (**Eve Myles** for *Everything Changes*); Best Director of Photography – Drama (**Mark Waters** for *Everything Changes*); and Best Design (**Edward Thomas** for *Everything Changes*). As well as its four wins, *Torchwood* was also nominated in a further four categories.

BAFTA CYMRU 2006
BAFTA CYMRU 2006

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# TEGAN'S BOX SET

## TIME-FLIGHT AND ARC OF INFINITY SET FOR DVD...

Two 1980s stories are set for DVD release this August: *Time-Flight* and *Arc of Infinity*, starring Peter Davison as the Fifth Doctor, will be released as a special double-pack, *Tegan Tales*, with the usual glut of bonus features.

The *Time-Flight* disc features *Mouth on Legs* – an interview with Tegan actress Janet Fielding; deleted and extended scenes; *Jurassic Larks* – behind-the-scenes footage from the studio sessions; out-takes; a 1987 interview with the story's writer Peter Grimwade; PDFs of the 1983 *Doctor Who Annual* and *Radio Times* listings; plus the usual photo gallery, Coming Soon trailer, and production information subtitles. There is also a commentary on all four episodes from Peter Davison, Janet Fielding, Sarah Sutton (Nyssa) and script editor Eric Saward.

The *Arc of Infinity* disc features *Antimatter in Amsterdam* –a documentary on the making of the story, featuring actors Peter Davison, Colin Baker (Maxil), Sarah Sutton, Ian Collier (Omega), Paul Jerricho (the Castellan) and Alistair Cumming (Colin Frazer), along with script editor Eric Saward, writer Johnny Byrne and narrator Sophie Aldred filmed on-location in Amsterdam; *The Omega Factor* – a short feature on the renegade Time Lord; *Under Arc Lights* – behind-the-scenes studio footage; deleted scenes; an option to watch certain scenes with all new CGI effects; an isolated music score; BBC1 trailer and continuity announcements; PDFs of the *Radio Times* listings; plus the usual photo gallery, Coming Soon trailer, and production information subtitles. The commentary track is provided by Peter Davison, Colin Baker, Janet Fielding and Sarah Sutton.

The double-disc pack will be available from Monday 6 August, price to be confirmed. Meanwhile, 2|entertain has changed the dates of some other forthcoming DVDs: Volume 2 of the current series has moved to 25 June; *Timelash* is now released on 9 July; with Volume 3 of new episodes released on 23 July.

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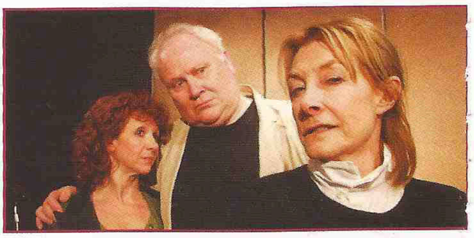
All the latest from Big Finish...

# THE BIG 100!



Big Finish photos © Barnaby Edwards

Big Finish has confirmed that the July and August 2007 audio *Doctor Who* adventures have now been recorded and are in post-production. July's release, *The Wishing Beast* (a three-parter by Paul Magrs) features the Sixth Doctor and Mel in a tale of ghosts and monsters, and also includes a one-parter, *The Vanity Box*, set near Manchester in a terraced street. *The Wishing Beast* guest stars veteran *Who* actress Jean Marsh (*The Daleks' Master Plan* and *Battlefield*) as the distinctly bizarre Maria [pictured above]...

August's *Frozen Time* (a four-parter by Nick Briggs) features ex-Bond girl Maryam D'Abo as physicist Genevieve Marceau and ubiquitous TV actor Anthony Calf (*New Tricks*, *Holby City*) as the ambiguous Lord Barset [pictured left].

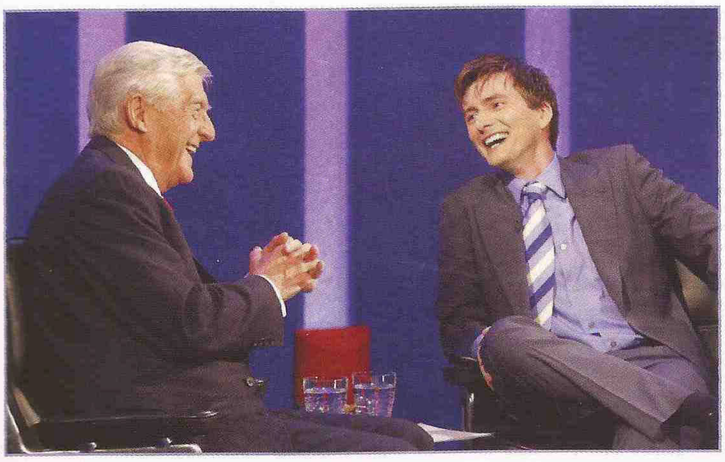
More details of Big Finish's 100th *Doctor Who* release are emerging. As reported last issue, *100* will consist of four one-parters, all themed around the number 100.

"We're delighted to have some of our favourite writers for this," says executive producer Nick Briggs. "Rob Shearman is writing a deliciously mad story about Mozart's 100th birthday. Paul Cornell's doing a lovely story about the 100 Days of the Doctor, Joe Lidster is doing a crazy twist on *Sleeping Beauty*, and Jac Rayner is putting on her toga to do 100 BC..."

# BEYOND THE TARDIS

POLICE PUBLIC CALL

**DOMINIC MAY** tells us what **Doctor Who**'s movers and shakers have been up to away from the series...


© Rex Features

## OUTSTANDING

*Doctor Who* was noted among programmes when the BBC was announced as winner of the Banff World Television Festival Outstanding Achievement Award for a third time – Director-General **Mark Thompson** will accept the award on 10 June.

## PARKY DISMAY

ITV1 rescheduled *Parkinson* [above] to start 15 minutes earlier than published on 5 May, resulting in many disgruntled fans missing most of first guest **David Tennant**'s interview, the first television Doctor to feature on the programme, despite *Radio Times* inaccurately suggesting **Jon Pertwee** had appeared during the 1970s. Tennant's website provided a link to view it, which might still be operational (*http://david-tennant.com/temp/id88.html*). Interviewed by *The Sunday Mirror* on 6 May, **Freema Agyeman** revealed she has been dating 28-year-old East London estate agent Jamie Wild for over a year and would eventually like to marry and start a family. **Christopher Eccleston**'s performance as Claude in *Heroes* was seen by UK viewers on 30 April, when Sci-Fi aired his opening episode, *Godsend*.

## BARROWMAN ABROAD

Ever shy **John Barrowman** was in Normandy and the Loire Valley in France during April visiting four chateaux for a sequel to HGTV channel's *Keys to the Castle*. He also travelled to Geneva on 2 April participating in a podcast by scientist Dr Brian Cox at the world's largest particle physics laboratory, CERN. Apart from his continuing weekly exposure on BBC One's *Any Dream Will Do* [pictured below], he has also appeared on *Saturday Kitchen* (5 May) and again on ITV1's *Loose Women* (27 April), where he may soon become an honorary loose woman! Comedy panel show *Pants on Fire*, which he recorded on 23 March, has changed its name to *Would I Lie to You?*. On 22 March he auctioned a dinner with himself while attending a Stonewall fundraising event at the Dorchester. Racehorse Hucking Harkness has been named after his Captain Jack character and he visited the colt on 30 March. Sadly John's dog Penny died on 14 March aged 17.

## THE DASHING MR GATISS

**Mark Gatiss** plays John Dashwood in a new Andrew Davies adaptation of Jane Austen's *Sense and Sensibility* for BBC One shooting until June. It was Gatiss day on 5 May as BBC Four screened *The Worst Journey in the World* (having premièred it on 29 April) in which he played Apsley Cherry-Garrard, shortly after BBC One had shown *The Lazarus Experiment*. The BBC has confirmed it is developing a drama based on his thriller *The Vesuvius Club*, and it has been suggested Gatiss himself may star. He also contributed to Radio 4's *Final Curtain* on 3 May about the demise of West Yorkshire's Bretton Hall College.

## COLIN & LOUISE IN BED

**Colin Baker** and **Louise Jameson** continue their tour in Alan Ayckbourn's *Bedroom Farce* during June with weeks at the North Wales Theatre, Llandudno; Yvonne Arnaud Theatre, Guildford; Arts Theatre, Cambridge and Richmond Theatre. *Tiswas Reunited* featuring **Sylvester McCoy** will be shown by ITV1 during June. **Camille Coduri** played Beverly Vincent in *Once Upon a Time on the Westway* on 3 May, the Series Four première of *The Last Detective* starring **Peter Davison**.

## SOUPED UP VERITY

A second series of *Love Soup*, produced by **Verity Lambert** and featuring *The Long Game*'s **Tamsin Greig** and BBC7 companion **Sheridan Smith**, is in production returning for 12 episodes in a new half-hour format.

## CANT EVER FORGET YOU

*The Daleks' Master Plan* and *The Dominators*' **Brian Cant** was voted best-loved children's TV voice in an *Underground Ernie Magazine* poll. The top 20 featured **Bernard Cribbins**, **Peter Sallis** and **Richard Briers**.

## QUICKIES

**Stephen Gallagher** wrote supernatural love story *Life Line* broadcast on BBC One on 24 and 26 April. The **James Hawes**-directed *Miss Marie Lloyd: Queen of the Music Hall* was shown by BBC Four on 9 May. **Eve Myles** played Gloria in Radio 4's *The Sixth Column Has Better Legs* from 16 to 20 April. **Eric Roberts** will play a mafia boss in next *Batman* movie *The Dark Knight*.

## OBITUARY

**Bob Gell**, lighting director on *Horror of Fang Rock*, died on 5 April aged 82.

## IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

### JUNE

**MONDAY 4**

**DVD Doctor Who: Robot** by Terrance Dicks [Fourth Doctor, Sarah Jane, Harry and the Brigadier] *2|entertain £19.99*

**THURSDAY 7**

**Mag Doctor Who Adventures #31** *BBC Magazines £1.99*

**THURSDAY 21**

**Mag Doctor Who Adventures #32** *BBC Magazines £1.99*

**MONDAY 25**

**DVD Doctor Who: Daleks in Manhattan/Evolution of the Daleks/The Lazarus Experiment/42** by Helen Raynor, Stephen Greenhorn and Chris Chibnall [Tenth Doctor and Martha] *2|entertain £15.99*

**THURSDAY 28**

**DWM Issue 384** *Panini £3.99*

**ALSO THIS MONTH**

**CD Doctor Who: Valhalla** by Marc Platt [Seventh Doctor] *Big Finish £14.99*

**CD Doctor Who: No More Lies** by Paul Sutton [Eighth Doctor and Lucie] *Big Finish £10.99*

**Book Doctor Who: Short Trips – Destination Prague** edited by Steven Saville *Big Finish £14.99*

### JULY

**MONDAY 9**

**DVD Doctor Who: Timelash** by Glen McCoy [Sixth Doctor and Peri] *2|entertain £12.99*

**ALSO THIS MONTH**

**CD Doctor Who: The Wishing Beast** by Paul Magrs [Sixth Doctor] *Big Finish £14.99*

**CD Doctor Who: Human Resources – Part 1** by Eddie Robson [Eighth Doctor and Lucie] *Big Finish £10.99*

All release dates are subject to change, and all prices are RRP.

## WIN JUDOON AND JELLICOE!

Two new *Doctor Who* DVDs are released this month – Volume 1 of the current series, featuring the episodes *Smith and Jones, The Shakespeare Code* and *Gridlock* (on sale now priced £15.99); and the first adventure for Tom Baker's Doctor, 1974's *Robot*, (on sale from Monday 4 june priced £19.99). Thanks to the generositty of the folks at 2|entertain, you can be in with a chance of winning both of these releases, as we have FIVE copies of each DVD to give away in an exclusive competition...

For your chance to win Volume 3.1, simply tell us the answer to the following question:

**Martha Jones first meets Doctor Who when the hospital in which she works is transported where?**

**a) to the surface of the Moon; b) to Gallifrey c) to a *Doctor Who* exhibition**

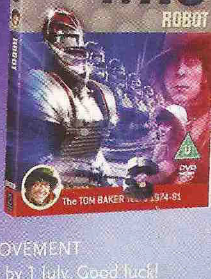
Send your answers marked STILL FEELING A BIT.... BLEUGH! to the **DWM** address on page 10 by 1 July.

To be in with a chance of winning *Robot*, just tell us the answer to this question:

**Which evil power-mad organisation is the Giant Robot made to work for?**

**a) Think Tank; b) Torchwood; c) the DWAS**

Mark your entry with THE NOSE IS A DEFINITE IMPROVEMENT and send it to the **DWM** address by 1 July. Good luck!



# PUBLIC IMAGE

**TOM SPILSBURY** LOOKS AT HOW THE LATEST EPISODES HAVE BEEN FARING IN THE TV RATINGS WAR...

It's official – David Tennant is the most popular Doctor Who ever! Okay, hyperbole aside, the Tenth Doctor has indeed broken a *Doctor Who* ratings record in the past month – one that has stood since 1965 and has, until now, resided with the First Doctor, William Hartnell...

As you've read in this column *ad nauseum*, it's an almost pointless task to compare the viewing figures of 2007 with those of decades past. Simply put, TV ratings are much lower for *everything* these days. The one area which it *is* valid to compare is that of chart position.

Up to *Evolution of the Daleks*, there have been 729 episodes of *Doctor Who* – and, of those, a mere 20 have rated highly enough to sit among the Top Ten most-watched programmes on British television during the week. Bear in mind that, especially these days, this is a much more difficult feat than it might sound. In any typical week, five positions tend to be nabbed by ITV1's *Coronation Street*, with BBC One's *EastEnders* usually grabbing another four. That leaves one position to be scrabbled over by the likes of *Emmerdale*, *Heartbeat*, *New Tricks*, *Doctor Who*, or Champions' League Football.

David Tennant has now seen an incredible NINE of his episodes chart inside the Top Ten, finally beating William Hartnell's tally of eight episodes in 1964/65.

The full list of *Doctor Who*'s 'Golden Twenty' is below:

RadioTimes
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EXCLUSIVE
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DALEKS!
...INVADE NEW YORK. CAN MARTHA AND THE DOCTOR STOP THEM?
NEW THE DIARY OF A NOBODY Hugh Bonneville stars in the comic classic
STEPHEN FRY STARS IN NEW RURAL DRAMA KINGDOM
Champions League semi-finals preview
V&Satell
EXCLUSIVE!
Daleks
Doctor Who's arch-enemi invade 1930s New York
Stephen Fry
Laying down the law in Kingdom

### DOCTOR WHO'S TOP TEN HITS: 1963-2007

| Ep# | Episode title | TX date | Rating | Pos |
|---|---|---|---|---|
| 47 | *The Daleks* | 28 Nov 1964 | **12.4M** | 10th |
| 48 | *Day of Reckoning* | 5 Dec 1964 | **11.9M** | 10th |
| 53 | *Desperate Measures* | 9 Jan 1965 | **13.0M** | 8th |
| 54 | *The Slave Traders* | 16 Jan 1965 | **13.0M** | 7th |
| 58 | *The Web Planet* | 13 Feb 1965 | **13.5M** | 7th |
| 61 | *Crater of Needles* | 6 Mar 1965 | **13.0M** | 9th |
| 75 | *Journey into Terror* | 12 Jun 1965 | **9.5M** | 8th |
| 77 | *The Planet of Decision* | 26 Jun 1965 | **9.5M** | 7th |
| 344 | *Planet of the Daleks* Episode One | 7 Apr 1973 | **11.0M** | 7th |
| 387 | *The Ark in Space* Part Two | 1 Feb 1975 | **13.6M** | 5th |
| 697 | *Rose* | 26 Mar 2005 | **10.8M** | 7th |
| 710 | *The Christmas Invasion* | 25 Dec 2005 | **9.8M** | 9th |
| 711 | *New Earth* | 15 Apr 2006 | **8.6M** | 9th |
| 712 | *Tooth and Claw* | 22 Apr 2006 | **9.2M** | 10th |
| 715 | *Rise of the Cybermen* | 13 May 2006 | **9.2M** | 6th |
| 722 | *Army of Ghosts* | 1 Jul 2006 | **8.2M** | 7th |
| 723 | *Doomsday* | 8 Jul 2006 | **8.2M** | 8th |
| 724 | *The Runaway Bride* | 25 Dec 2006 | **9.4M** | 10th |
| 725 | *Smith and Jones* | 31 Mar 2007 | **8.7M** | 9th |
| 727 | *Gridlock* | 14 Apr 2007 | **8.4M** | 7th |

FOLLOWING *SMITH AND JONES'* IMPRESSIVE opening on 31 March, *The Shakespeare Code* took a slight knock to its audience on Easter Saturday, averaging 7.23 million viewers. However, the Easter weekend saw audiences drop across the board, with *Coronation Street* and *Emmerdale* recording their smallest figures of the year so far on Easter Sunday. *Doctor Who* was still easily the most watched programme of the day on any channel, out-performing ITV1's direct competition, the opening edition of *Grease is the Word* (4.13 million), and *Harry Hill's TV Burp* (4.11 million). Overall *The Shakespeare Code* was the 14th highest rated programme of the week, only trailing editions of the three big soaps.

A week later and *Doctor Who* found itself in a gridlocked schedule, placed at the much later time of 7.40pm, immediately following the FA Cup Semi Final between Watford and Manchester United. Had the match gone to extra time, *Gridlock* would have been squeezed out altogether – but with the Red Devils beating the Hornets 4-1, 8.41 million viewers were able to enjoy the Doctor and Martha's trip to New Earth. The cup match itself peaked with almost 7 million viewers towards its climax, which, combined with the later timeslot, helped the size of *Gridlock*'s audience. The episode was easily the most watched show of the day, with ITV1's *Who Wants to Be a Millionaire* attracting 4.61 million viewers at the same time. Only the usual five *Coronation Street* episodes and a single edition of *EastEnders* could better *Gridlock*'s figure across the week, with *Doctor Who* finishing an impressive 7th.

*Daleks in Manhattan*, however, broadcast in the much earlier 6.35pm slot, faced an uphill battle to tempt viewers in from the blazing April sunshine. The early start seemingly caught out many regular viewers, with the number watching BBC One noticeably rising at 7pm, with the episode already half over. An average of 6.69 million watched overall – yet again a big enough figure to make *Doctor Who* the top show of Saturday night, while ITV1 battled the Doctor with *Vernon Kay's Gameshow Marathon* (3.86 million). It was a good night for BBC One, with *Any Dream Will Do* (5.48 million) out-pacing *Grease is the Word* (4.48 million) as the two talent shows went head-to-head for the first time. *Daleks in Manhattan* was placed at Number 18 for the week, behind the usual soaps, as well as BBC One's *New Tricks* (7.95m), and ITV1's *Kingdom* (8.55m) and *The Royal* (8.06m). BBC schedulers take note: audiences expect their *Doctor Who* fix at seven o'clock precisely, thank you very much!

*Evolution of the Daleks* saw *Doctor Who* in its fourth different timeslot in as many weeks – this time, 6.45pm. The episode was seen by 6.97 million – an improvement over the previous week, and enough to see *Evolution* ranked at Number 17 for the week. As ever, *Doctor Who* beat the direct competition from ITV1 – another helping of *Gameshow Marathon* which had 3.49 million. (In fact, ITV1 couldn't break over 4 million all evening, with the final insult coming at 10pm when only 2.2 million were watching the *Grease is the Word* results, while 4 million were enjoying *The Return of 'Allo 'Allo!* on BBC Two...)

So, despite the timeslot changes, it's been business as usual for *Doctor Who* this April – and while the early arrival of summer has slightly weathered the Doctor's Saturday ratings, the series has been getting its highest ever figures for the Sunday repeats on BBC Three, with four of the first five episodes breaking the 1 million mark. In fact, these might be the most significant numbers of all, as the UK embraces the multi-channel age... DWM

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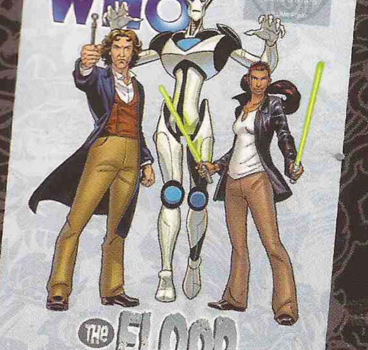

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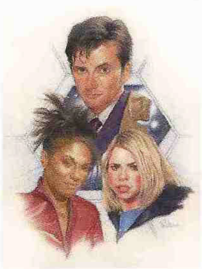

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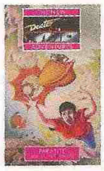

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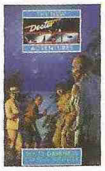

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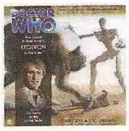

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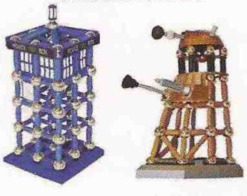

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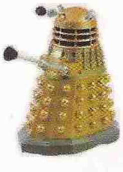

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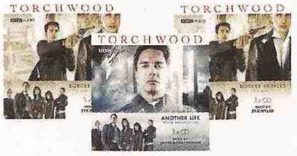

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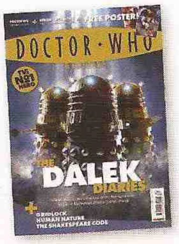
# DWMAIL



**DWMAIL**, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

## LETTER OF THE MONTH

As a lifelong fan of *Doctor Who* (Troughton was my first Doctor, so that should give you some idea of how long I've been following it!), I have three things I would like to get off my chest, if you'll allow me:

To all those die-hard, 'old school' fans who have been whinging about how different the show is now, I'd like to say: Get over yourselves! This is entertainment, not a documentary! Just enjoy the fact that we have it back, and that everyone now knows what we've always known – that it's the best show out there!

And to David Tennant, if you read this, please, *please* ignore all those fools who keep asking you when you're going to leave! I read that you got into acting because of *Doctor Who* and playing him has been a dream come true. Don't let anyone end that dream for you prematurely! I read an interview with Billie Piper last September where she was asked 'that question', and her reply was that she thought you would be there forever because you love it so much. I hope that turns out to be prophetic – or that you at least break Tom Baker's seven-year record. It's time someone did, and I can think of no-one more worthy! Stay! Stay! Stay! As long as you want! I for one am in no hurry to see your Doctor regenerate!

**MAGGIE BEST** AUSTRALIA

*Betcha a fiver he is reading this, Maggie!*

*More from the new series postbag, chums!*

### MACRA MIA!

*Gridlock* is by far the best episode so far. Beautifully written, with a brilliant plot twist that will be remembered for many years to come. The return of the Macra was a complete surprise, which is pretty rare in modern *Doctor Who*. I just hope that 2|entertain decides to release a restored animated version of *The Macra Terror* on DVD in the near future, as it would be a good chance for fans of the current series to learn a lot more about this classic monster. Well done Russell; you've done us proud once again.

**MARK LOMAS** EMAIL

I really enjoyed *Gridlock*. Of course, I was never around when *The Macra Terror* was transmitted, so getting a glimpse of those crab creatures was very unexpected. I was really moved by the Face of Boe's passing, as well as shocked by his secret for the Doctor. I so look forward to the final episodes where all will be revealed...

**DANIEL HUGHES** EMAIL

I must admit that I wasn't too sure about a return to New Earth, but *Gridlock* has been the story that surprised me the most this year. The effects by The Mill were breathtaking and the story was very different and thought-provoking. I'm sure that we've all been in a traffic jam that seemed to go on forever! The scenes where the car dwellers sang *The Old Rugged Cross*, and their eventual escape to the overcity were surprisingly moving.

This episode also contained the best surprise of all (thanks Russell) for those of us who have heard of the Macra from Patrick Troughton's era. They looked absolutely sensational! Maybe us longtime fans could get more pleasant surprises like this in future stories?

Finally a massive 'well done' to Freema. She was under tremendous pressure to deliver and took on the daunting challenge of replacing Rose with great success, bringing a fresh new dynamic to the show. Martha has the potential to be the best companion yet.

**ANNE HIGGINSON** LYTHAM

> "*Gridlock* was just brilliant, with a charm which captured everything that's good about *Doctor Who*..."

Ya gotta love RTD's sense of humour! In Series One it was the Daleks, in Series Two, the Cybermen. In Series Three? Oh, it's the Macra!

What other delights are to come? The Mandrels? The Vardans? The return of the Taran Wood Beast? Personally, I love it! What a gag! Everyone is expecting the return of a biggie like the Ice Warriors or Sontarans, and he ends up giving us crabs (oo-er)! Sheer brilliance, dear boy!

**PAUL COWAN** EMAIL

After watching *Gridlock* yesterday, I was slightly disappointed by the monsters – giant crabs?! After thinking carefully I realised that many episodes of *Doctor Who* seem to include animals... cats (*New Earth*), pigs (*Aliens of London*), bats (*School Reunion*), rhinos (*Smith and Jones*) and crabs (*Gridlock*). Don't get me wrong, most of the episodes of *Doctor Who* are brilliant, and *Smith and Jones* was excellent, but it would be nice to see some actual aliens!

**SAM BLAND** (12) EMAIL

Series Three is shaping up to be a true classic, and *Gridlock* has to be the best adventure since the series returned, with a charm that captured everything that's good about *Doctor Who*. How brilliant Russell T is when he delivers monsters from the show's history – please keep using this vast resourse as it has such a payoff for the fans. *Gridlock* was like a Sylvester McCoy story that worked! Just imagine how *Paradise Towers* would have looked with the current production quality. Roll on Series Four!

**PHIL JOHNSON** EMAIL

Surely *Gridlock* was the best single episode story that Russell T Davies has written for *Doctor Who* so far? Or was I just in a melancholy mood after my beloved Watford was torn apart by Manchester United (can I have a patch of Forget, please...)? Either way it was just what the Doctor ordered.

**BILL HIGGINS** HEMEL HEMPSTEAD

Episode 3 already and the new series is still not doing its job. *Gridlock* is a worse than usual example of Russell's fluffy and ineffectual writing style. A series of pretty cool, yet random, ideas strung together without any attempt at a linking narrative or plot; some very badly judged scenes; and the new girl Martha's sub-*Hollyoaks* acting conspire to make this one of the most painful *Doctor Who* episodes in a long, long time.

David Tennant, however, is amazing. You put him in a situation where he has barely a script to work with and he *still* delivers above and beyond the call of duty. The Gallifrey reminiscence scenes are amongst my favourite of the series so far, and it's all through Tennant's performance. What a shame he was

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We also heard from… **MARTIN PARSONS**: "Found this shop in Sheffield [see right]. Purveyors of the finest in old crone get-up, Bonnie Langford imitation outfits and eye gougingly low cut tops, no doubt!" Leave the wool, it's the yarn I want… **PETER SHEWARD**: "We really need a DVD with Melanie Bush in! Many diehard fans would like to forget Bonnie Langford's character, but – get this – some of us *liked* her running around quarries, screaming and being terribly camp! I would love to hear Bonnie's commentaries and her feelings regarding her time on the show, so stand up and be counted, Bonnie Fans!" Oh, we're totally with you, Peter. You can't beat a bit of Bonnie…

---

struggling through this waste of an episode.

**ERIC MOUFFLON** EMAIL

*Sorry Eric, but you're certainly in the minority of our correspondents when it comes to the Doctor's new friend…*

I am writing to tell you how much I enjoy Freema Agyeman as the Doctor's new companion. I like her because she can be a role model for kids who live in a situation just like Martha – her parents have split. She is a *really* good actress and my *favourite* companion for the Doctor. David Tennant has also been doing *fantastic* acting and he almost made the scene with the Face of Boe dying seem real. I loved watching *Gridlock* last week and can't wait for tomorrow to see my favourite monsters, the Daleks, in action.

**TAMANNA HAQUE** (12) HEYWOOD

*Which leads us neatly on to Daleks in Manhattan – and the biggest volume of complaints to DWMail in living memory. Can you guess why…?*

## RADIO CRIMES

It hurts to me to be a moaning fan, it really does, but the Dalek Sec cover of the *Radio Times* was a veritable ruiner if ever I saw one. A pity, because without the foreknowledge, that cliffhanger would have been just incredible – though I suppose the fact it still packed a punch speaks volumes about Helen Raynor's terrific script.

**NICK MELLISH** EMAIL

Can anyone explain to me what the point is in listening to Rusty's strict instructions to avoid spoilers about the new series of *Doctor Who* [*Production Notes* **DWM** 380] when the one of the biggest spoilers of all is commited by the front cover of the *Radio Times*, with his blessing – totally blowing what would have been a genuine surprise at the end of *Daleks in Manhattan*?

**JOHN LEE** MANCHESTER

I loved *Daleks in Manhattan* with a passion, but what a shame the cliffhanger had been ruined by the *Radio Times* front cover. Given how much Russell seems to hate spoilers, I am really surprised that he agreed to it. It was all but impossible to avoid. It's obvious why the decision was taken, and publicity is always welcome, but I hope enough people felt let down by it for BBC Wales to think twice about making the same decision again.

**DAVID RICHARDS** CARDIFF

I'm really enjoying the new series, but one thing that I'm really cheesed off about is the *Radio Times* cover *ruining* the build-up of the last 15 minutes and the eventual cliffhanger. How much better would it have been to have had the same cover for the concluding episode the following week?

**PAUL CASTLE** COVENTRY

*And that was just a few of the enraged letters we got over that cover. Brrrr! You lot are scary when roused…*

## DALEKS SCHMALEKS!

Sadly, after two very good series, I'm afraid that I have once more been shaken by an episode that caused me flashbacks to my first terrible loss of faith during *Time and the Rani* in 1987. *Evolution of the Daleks* was so very, very lame that I could almost taste the beans on toast and disappointment that had so turned the stomach of the 10-year-old me all those years ago. I realise that mine is just one unqualified opinion, but honestly – did no-one read that script and ask what the hell was going on?

Since when did Daleks gossip like old ladies after checking over their shoulder? What possessed the most deadly race in the universe to let Dalek Sec live and then drag him around on a lead so that he could save the Doctor? How did the Doctor cuddling a flag pole imbue the Dalek-Humans with Time Lord DNA? Why did the Daleks go to the trouble of making weapons capable of killing other Daleks when they were going to give them to the Dalek-Human slaves whose only job was to kill a bunch of humans? What happened to the great storytelling and internal logic that have marked all the best episodes of this series to date?

**JERRY PRESTON** EMAIL

I was very disappointed with the Dalek double episode. Oh yes, the CGI was masterly, and David and Freema shone, as did the rest of the cast. But the woeful script and plotting left me very underwhelmed. Laszlo the Pig stays in Manhattan… and nobody will tell the press? Too many plot strands and not enough emotional integrity – and that is very unlike any *Doctor Who* script so far! People will probably vote for it in the Season Poll come the end of the year on account of the Daleks, but take a dispassionate look and spot the flaws.

**WILLIAM DAVIS** LUTON

*Our next correspondent won't be voting for it, mind you…*

## SCIENCE FRICTION

The latest episode, *Evolution of the Daleks*, raises a question which I have pondered before while watching *Doctor Who*: why, oh why, must writers of sci-fi shows try to shoehorn real scientific concepts about which they know very little into their scripts?

It would be fine if they actually got the references right, but last season's *The Impossible Planet* went to great lengths to 'remind' us that orbiting a black hole is impossible (it's not!), and the latest offering sees a gamma radiation strike from a solar flare turn into a DNA-conducting lightning strike in the middle of the night. For all the resemblance it bore to real gamma radiation and solar flares it might as well have been a zectronic energy influx! The script had some good ideas and some great dialogue, but for heaven's sake, you wouldn't accept a bunch of Germans in U-boats invading Hastings in 1066. Why should science be treated any differently?

Real science is fascinating, amazing and truly wondrous at times. There are plenty of ways to use it sensibly in a storyline, and plenty of imaginative ways to get round the limitations of real science when necessary. Please let's try not to get them mixed up. We scientists have enough trouble with the media insisting radioactive stuff glows green, that anything with the word 'nuclear' in it is bad, and that all scientists are amoral people interested in the pursuit of knowledge at the expense of all else. Can't *Doctor Who* at least try to keep away from that nonsense?

**JASON THOMPSON** EMAIL

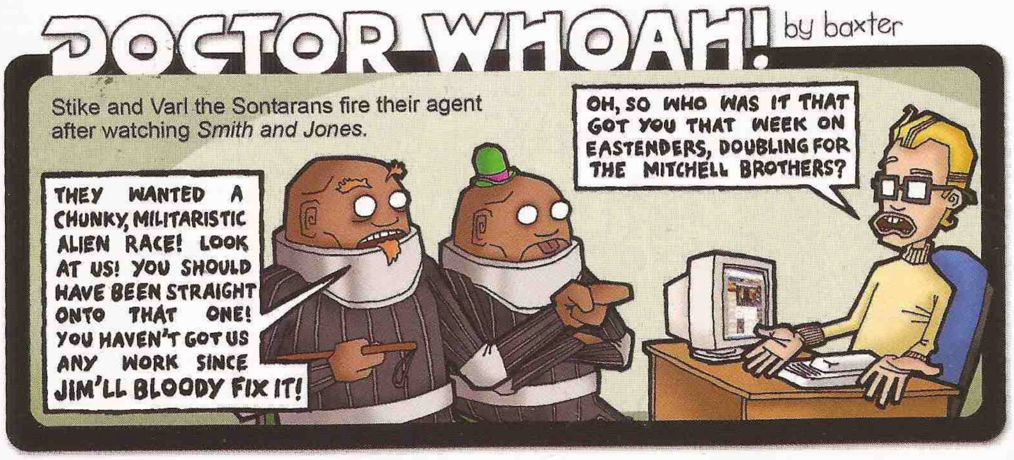
*Let's reverse the polarity and end on a smile!*

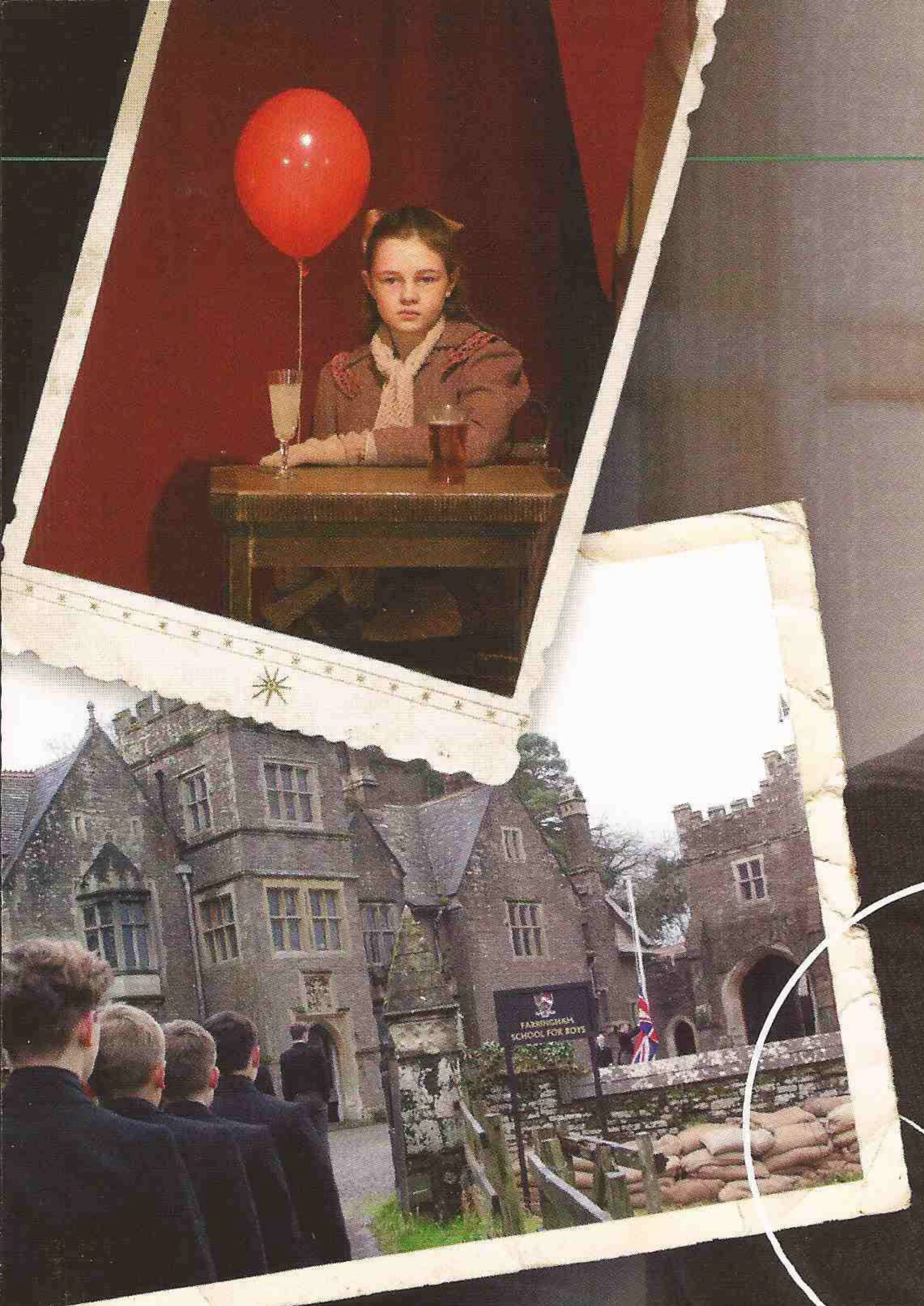
## PLAY FOR TODAY

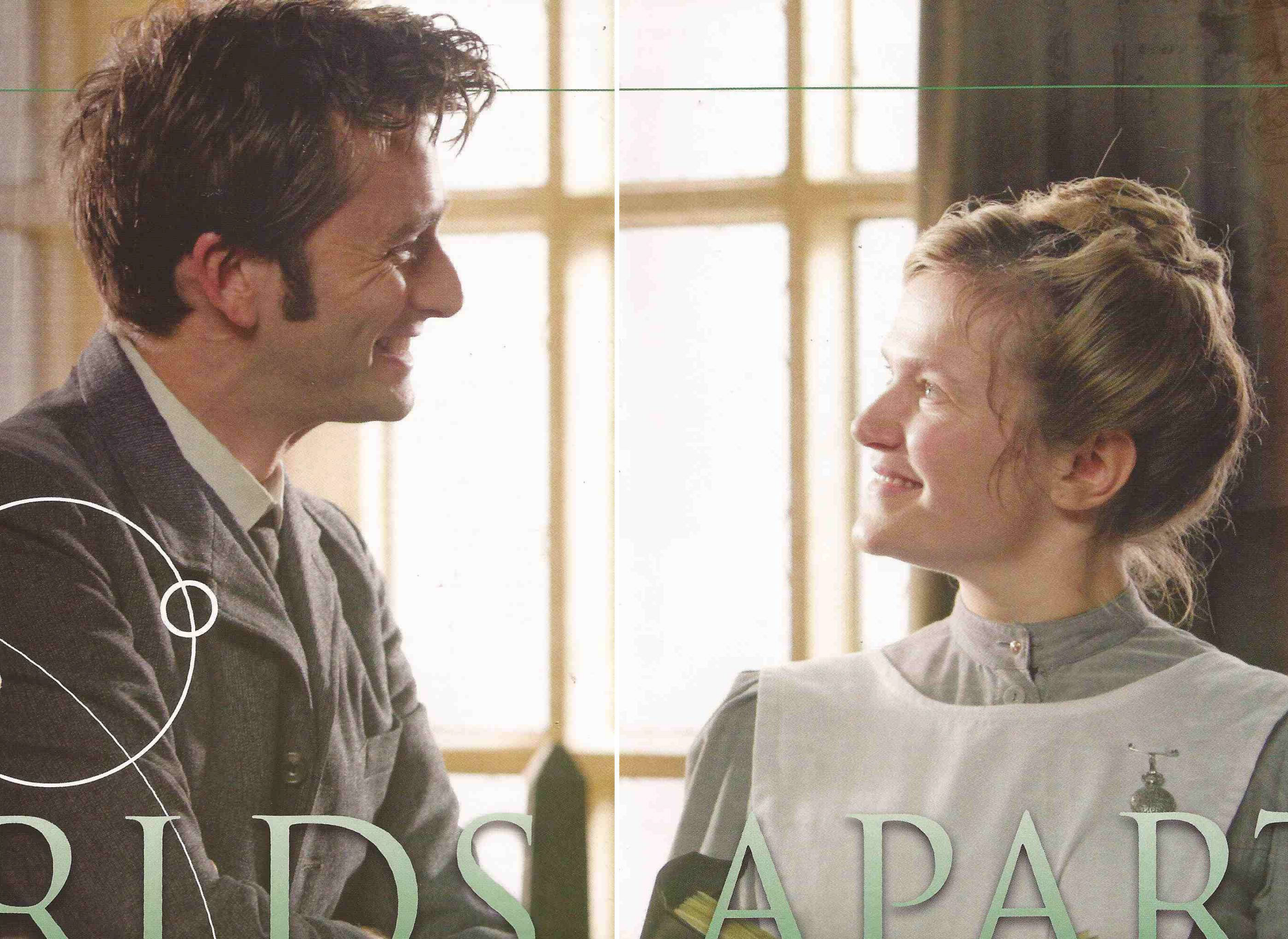
I spent all yesterday afternoon playing *Doctor Who* with my 10-year-old nephew who is a huge fan. He, his brother, his friend and me were all at a family barbeque, and we were recreating *Evolution of the Daleks*. I had to be Dalek Sec, and the radio waves were involved, but basically it involved running round the garden with the shed as the TARDIS. I haven't had as much fun in ages!

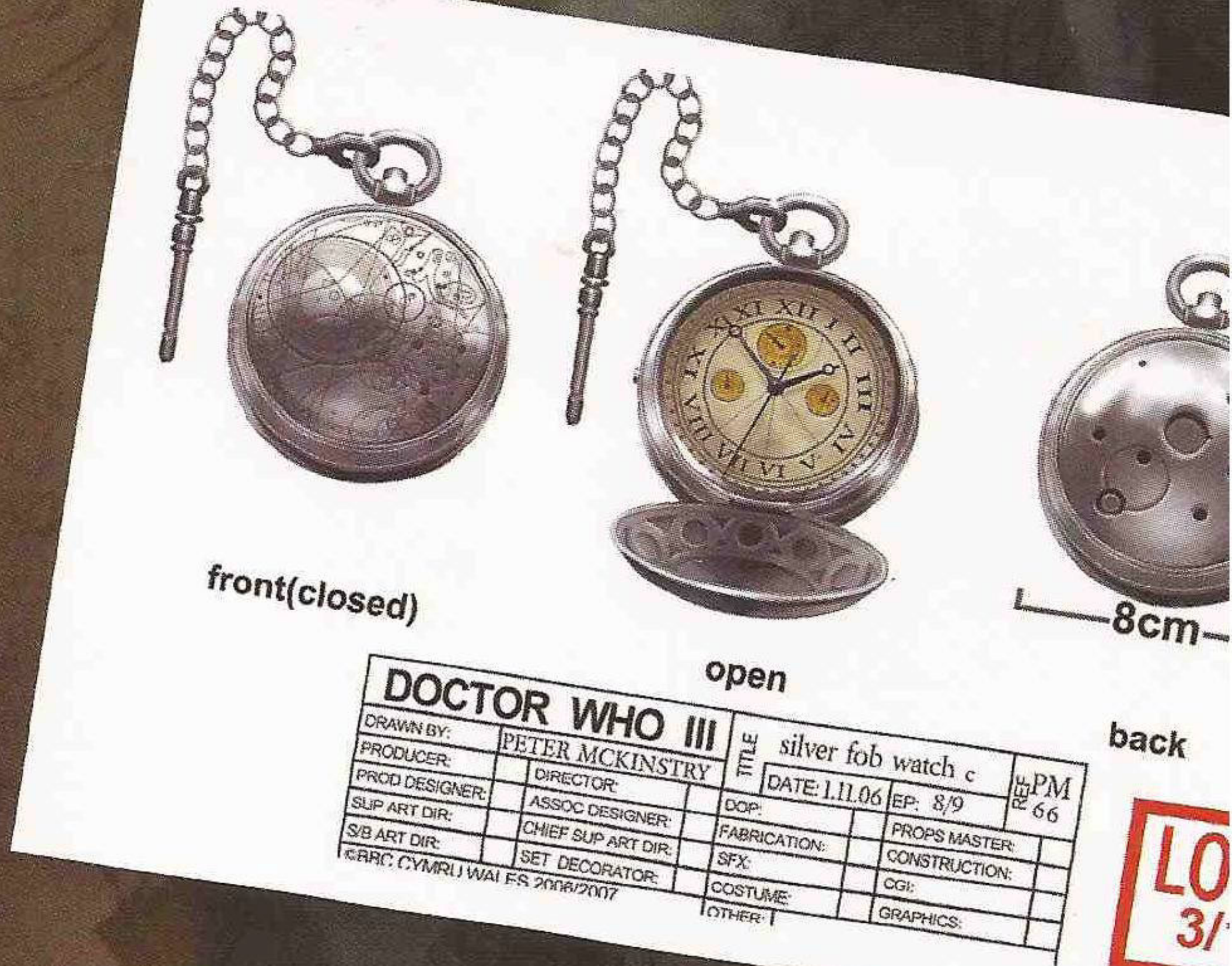
**KATE GRIFFITHS** (34) EMAIL

*So there we go. We've learned several valuable lessons here today: children like* Evolution of the Daleks *more than scientists,* **DWM** *is nicer than the Radio Times, and everyone loves the Macra. Makes you think, doesn't it…?*


DOCTOR WHOAH! by baxter
Stike and Varl the Sontarans fire their agent after watching Smith and Jones.
THEY WANTED A CHUNKY, MILITARISTIC ALIEN RACE! LOOK AT US! YOU SHOULD HAVE BEEN STRAIGHT ONTO THAT ONE! YOU HAVEN'T GOT US ANY WORK SINCE JIM'LL BLOODY FIX IT!
OH, SO WHO WAS IT THAT GOT YOU THAT WEEK ON EASTENDERS, DOUBLING FOR THE MITCHELL BROTHERS?



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PRODUCER:
PROD DESIGNER:
SUP ART DIR:
S/B ART DIR:
DIRECTOR:
ASSOC DESIGNER:
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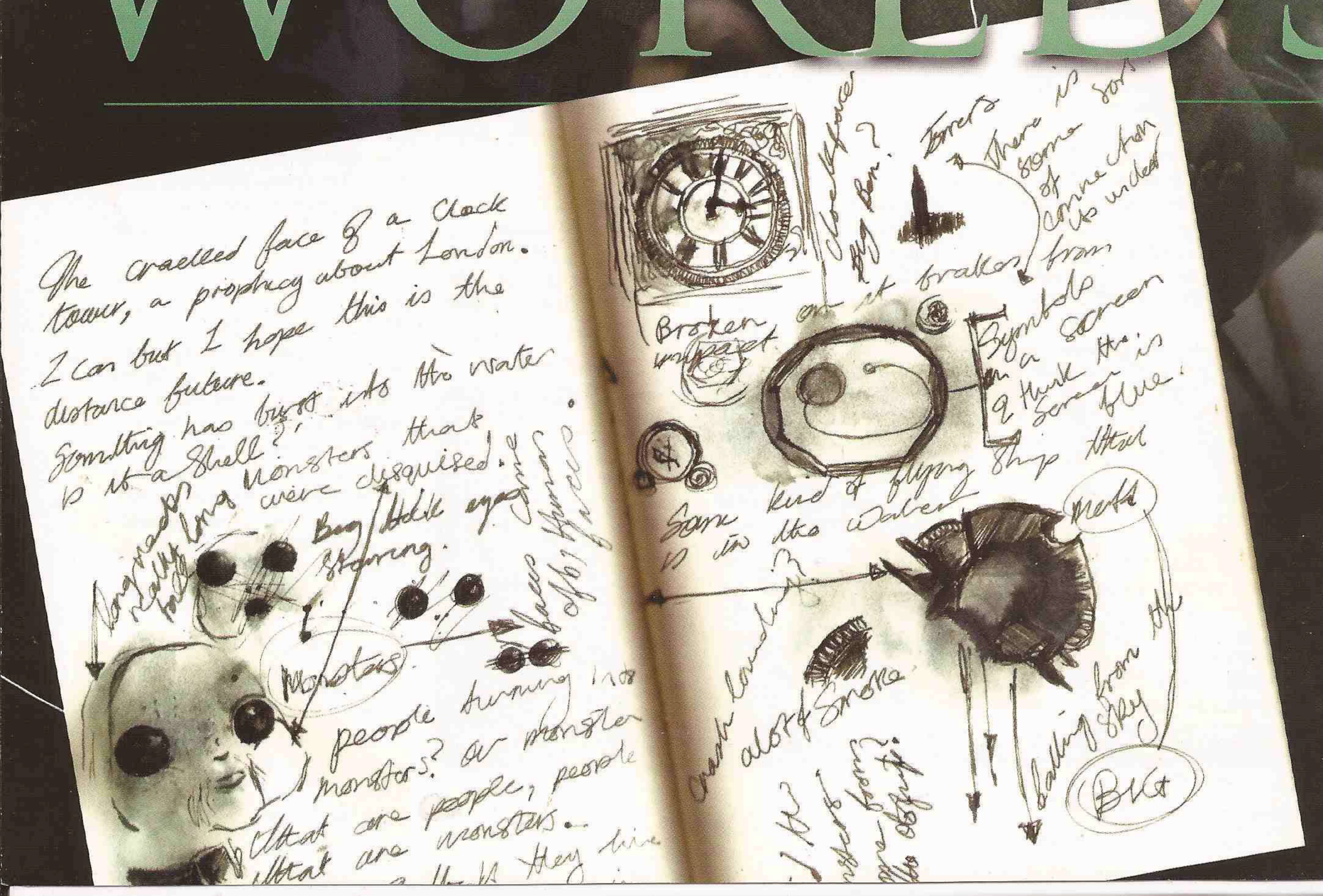
# WORLDS APART

Hold on to your hats, there's a gale in the Brecon Beacons! **Jason Arnopp** was on hand to uncover the Doctor's *Human Nature*...


The cracked face of a clock
tower, a prophecy about London.
I can but I hope this is the
distance future.
Something has 
is it a shell?
its the water
long monsters that
were disguised.
Bag/Hole eyes
Staring.
Monsters
people turning into
monsters? or monster
that are people, people
that are monsters...
Clock face
Big Ben?
Terrors
There is some sort of connection
Broken
Symbols
on a screen
I think the screen is blue.
Some kind of flying ship that
is in the water
Crash landing?
alot of Smoke
falling from the sky
Meta
BKG

The *Doctor Who* crew is being blown away. Not just by the emotional journey of Paul Cornell's brilliant scripts for *Human Nature* and *The Family of Blood*. Not just by their own sterling work in bringing 1913 England to the screens of 2007 England. No, the *Doctor Who* team is being blown away by a gale.

**DWM** grabs one leg of the metal marquee which shelters not only the monitor screens, but director Charles Palmer, ever-attentive continuity goddess Non Eleri Hughes and various crew members. It has raised several inches from the cobbled ground, as the South Wales wind takes its toll. People grab the other legs. We stubbornly anchor this thing, refusing to let Mother Nature make a mess of top-notch science-fiction. Someone hurries over with a set of concrete clamps, which neatly attach to the legs and weigh the marquee down, bolstering it against the raging elements.

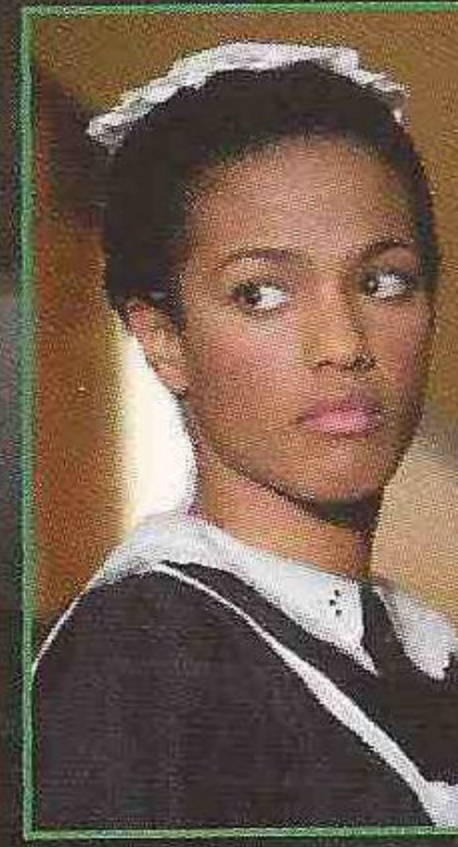
It's 8 January 2007, three days from the end of this story's five-week shoot. While creating *Human Nature*, aka The One Where The Doctor Becomes John Smith, the *Doctor Who* crew has already seen worse than tonight. Oh yes, tonight we're merely in the grounds of St Fagan's National History Museum, a little way out of Cardiff. This shoot has seen three nights on location in the remote, wintry Brecon Beacons, where only the foolhardy go without… well, actually, make that 'where only the foolhardy go'.

Furthermore, David Tennant is consuming all the drugs he can lay his hands on. Not in a tabloid-pleasing way, mind. "Day Nurse, First Defence, you name it," he says, walking across the Museum's grounds towards the Village Hall. He's copped a dose of flu, yet is still working hard. "I don't sound as bad as I feel," he grimaces. "Which is great for the show, but crap in terms of sympathy!"

Maybe the Doctor's alter ego John Smith has a cold?

"Yeah," says David, sounding unsure. "Well, it was the *Doctor* who had a cold, yesterday…"

**DWM** decides to leave poor David alone for the two days we have on-set. That's just the kind of people we are. Don't worry though: we collar him once he's better and that chat is coming up later in this feature. It's like time travel, but with words… ▶



▲ *Main: John Smith (David Tennant) meets Joan Redfern (Jessica Hynes).*

▲ *Above: Martha goes undercover.*

"THE WEATHER HAS BEEN APPALLING! THIS IS THE TOUGHEST SHOOT WE'VE HAD ON DOCTOR WHO!" RORY TAYLOR

"The Beacons have given us absolutely appalling conditions," laughs director of photography Rory Taylor. "We had a lot of high winds and rain, which of course affects things like costumes, wigs, hair and make-up. The wind came up to such a gale-force extent that the cherry-picker (a type of crane on which lights are mounted) wasn't able to go up, so we had to devise a different way of lighting various shots. One tower which we built for a light, actually blew over. You just have to appraise everything on the day: look at the shot you have to do, and see what you have to work with. A couple of times, we had to stand down and wait for the rain to stop, which is pretty unheard of on this schedule. I'd say this is the toughest shoot I've had on *Doctor Who*."

"IT MUST HAVE HELPED THAT CHARLES PALMER IS SO CALM! HE'S BRILLIANT!" PAUL CORNELL

Looking at the occasionally rain-battered Village Hall before us, you wonder if the schedule might be further stretched tonight. The production's call-sheets tag the term 'Weather Dependant' to the odd scene. This morning, the TARDIS spent time in a waterlogged field, and there are concerns that its electronic elements may have been compromised. By that, we mean the plugs for the lights are damp, rather than there being mud in the Reticular Vector Gauge. All these adverse conditions only serve to illustrate the crew's unstoppable brilliance, of course.

"The weather is definitely the most challenging thing about this shoot," says stand-by art director Tim Dickel. "Everyone's working in constant rain, trying to make it work and keep it safe. The biggest concern is making sure that whatever we build, it's safe for the artists – in this case, not too slippery."

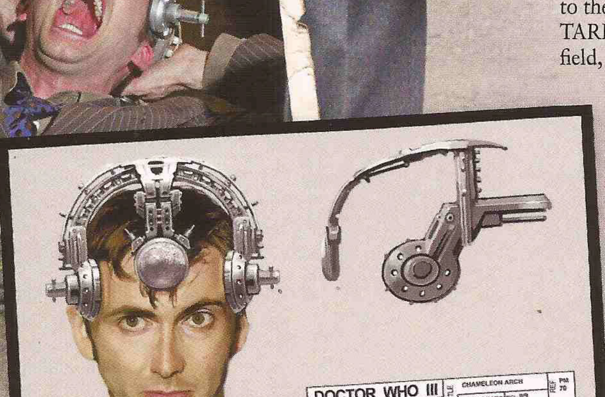
"My favourite part has been standing in a field in the pouring rain in the middle of Winter," says The Mill's Dave Houghton, typically deadpan. "The World World One scenes were shot in a mud farm – the guy actually sold mud – so we were up to our knees, quite literally, in the stuff. When I turned up on this set, I had no idea and was totally unprepared. Luckily the Any Effects boys had a spare pair of wellies, otherwise I'd have drowned!"

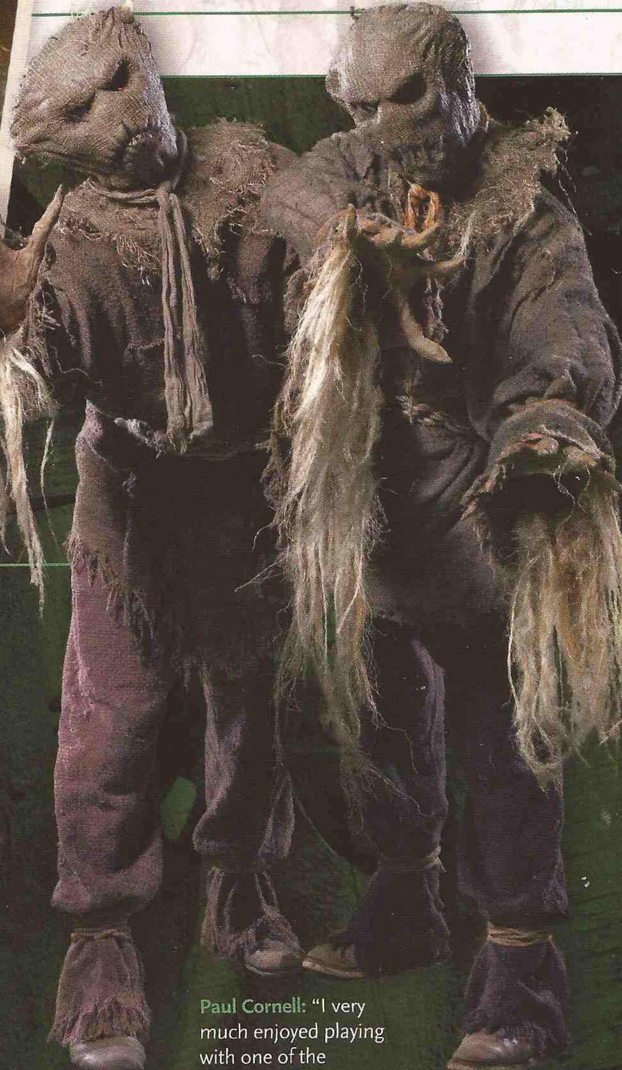
"*Human Nature* was a tough shoot, cos of the weather," reflects showrunner Russell T Davies, months later, "but let's be honest – we were filming in Wales at that time of year. We're not daft, we knew what was coming! Easy for me to say, cos I sit at my desk by the fireside, with catamites peeling grapes, while everyone else has to suffer in a wet field."

"They were filming out in the wilds for such a long time," marvels Paul Cornell. "It must have helped greatly that Charles is so laidback, calm and kind. He's the most brilliantly steady captain of a ship."

"It was Charles and producer Susie Liggat who made the bold decision to film quite far away, in the Brecon Beacons," says Russell. "All cold and exposed! But that school looks so good, the decision was absolutely right. And let's face it, all dramas have to film in these conditions – it's not like Drama closes down for winter. Everyone's used to it! It's just that *Waking the Dead* or *The Royal* don't have their own magazines to list the amount of rainy days."

"That phone box will have to be covered up!" says Charles, back on-set at the Museum. On the other side of a small green outside the Village Dance,





▲ *Brrr! Creepy Scarecrows, created by Neill Corton's Millennium FX team, and costume designer Louise Page.*

# SOMETHING TO CROW ABOUT

*Doctor Who* personnel discuss *Human Nature*'s fearsome Scarecrows...

**Neill Gorton (Millennium FX ):** "I don't think there was ever a CGI discussion, when it came to the Scarecrows. They were always going to be a collaboration between us and costume designer Louise Page: she did bodies and we did heads and hands. Our very own Rob Mayor took over on the Scarecrow design, because I was busy with Mark Gatiss' old-age make-up for *The Lazarus Experiment*."

**Rob Mayor (Millennium FX):** "I've always wanted to do a scary scarecrow since I was a kid. I'm a big fan of *The Nightmare Before Christmas* and there are inklings of that in this design. We got rid of just one early design element – a rope around the Scarecrows' neck – for fear of copycatting. I got to sculpt this too, which was great. We just blocked it out in clay, then pushed Hessian sack into the clay, to get the right texture. Then we washed that over with clay, to fill in the gaps. We made a mould of that."

**Rob:** "Bits of straws were punched in and hand-stitched around the mouth and eyes. I think we made eight Scarecrow masks and they only used seven, so we had one spare. Then the hands were gloves with various things on the fingers. Straw's nice, but it tends to break off after a while, so we used a mixture of straw, Hessian and two types of rope which we unthreaded and combed out."

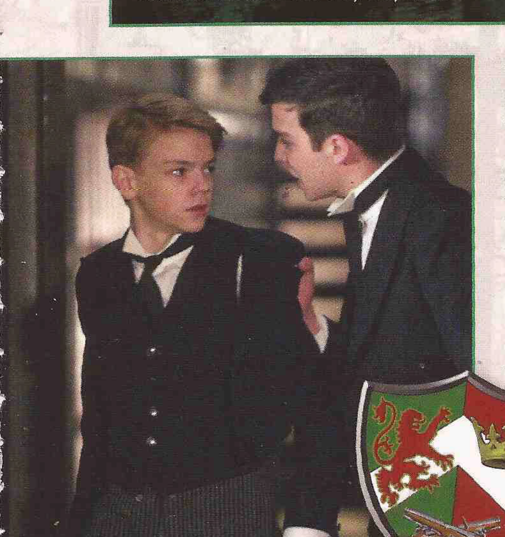
**Rob:** "The actors' visibility was good. The eye sockets were sculpted with quite a recess, so they had a natural shadow fall over them. We had a criss-cross of Hessian and string which would cover their eyes, but angled so as not to go over their pupils. It's like holding a pencil close to your eyes – it's almost like you can see through it."

**Neill:** "They turned out terrific. Everyone was terrified of them! It's funny how the simplest thing can sometimes be quite spooky. The Scarecrows have a very simple look – no proper eyes or mouth – but I think there'll be a lot of kids behind sofas and a few nightmares!"

**Freema Agyeman:** "I love the CGI creations in this show, but there's something about monsters which are *really there*. Just as the Judoon genuinely scared me, the Scarecrows were terrifying. When they chase you, it's pretty easy to act frightened!"

**Paul Cornell:** "I very much enjoyed playing with one of the Scarecrow masks like a glove puppet, during my visit to set!"

**Russell T Davies:** "The Scarecrows are Neill Gorton and Rob Mayor at their best, yet again. God, those masks are disturbing. If they decide to sell them at Christmas, the streets are gonna look horrific: I'm staying indoors! Incidentally, there was one line where Baines referred to them in passing as Straw Jacks, but that was cut, so I reckon their official title remains... well, Scarecrows!"



the anachronism in question is just about visible between some bushes. It's historical correctness gone mad!

This stuff is the bane of any production's life. Luckily, *Doctor Who* has Tim Dickel, whose job it is to paper over any potential material for *Harry Hill's TV Burp*.

"You do as much as you can to make it as historically accurate as possible," he says, his cigarette smoke blowing crazily in the breeze. "But of course there are restrictions. Ultimately, you have to get it shot, and make sure it's a beautiful shot. If there are things we think we can get away with, we'll go with it. We've been quite lucky, to be honest. *The Shakespeare Code* was bang-on from a historical point of view. And it has to be. You can't have anything wrong in Shakespeare's time."

This Museum must be a godsend, in terms of naturally historic-looking backdrops and buildings?

"Definitely. Only problem is, because it's supposed to *be* totally authentic, we're not allowed to touch or move anything. That creates its own problems. We suddenly realise we can't shoot a planned interior on the Museum site, for instance, because we can't move anything, so we have to shift to Upper Boat and recreate it in our own studio."

Tonight's scenes outside the Village Dance – John Smith arriving with Joan Redfern (Jessica Stevenson, months before her surname-change to Hynes), then joining the mass exodus – go fairly smoothly, with only a few minor hitches. Extras walk into shot too early, then ▶

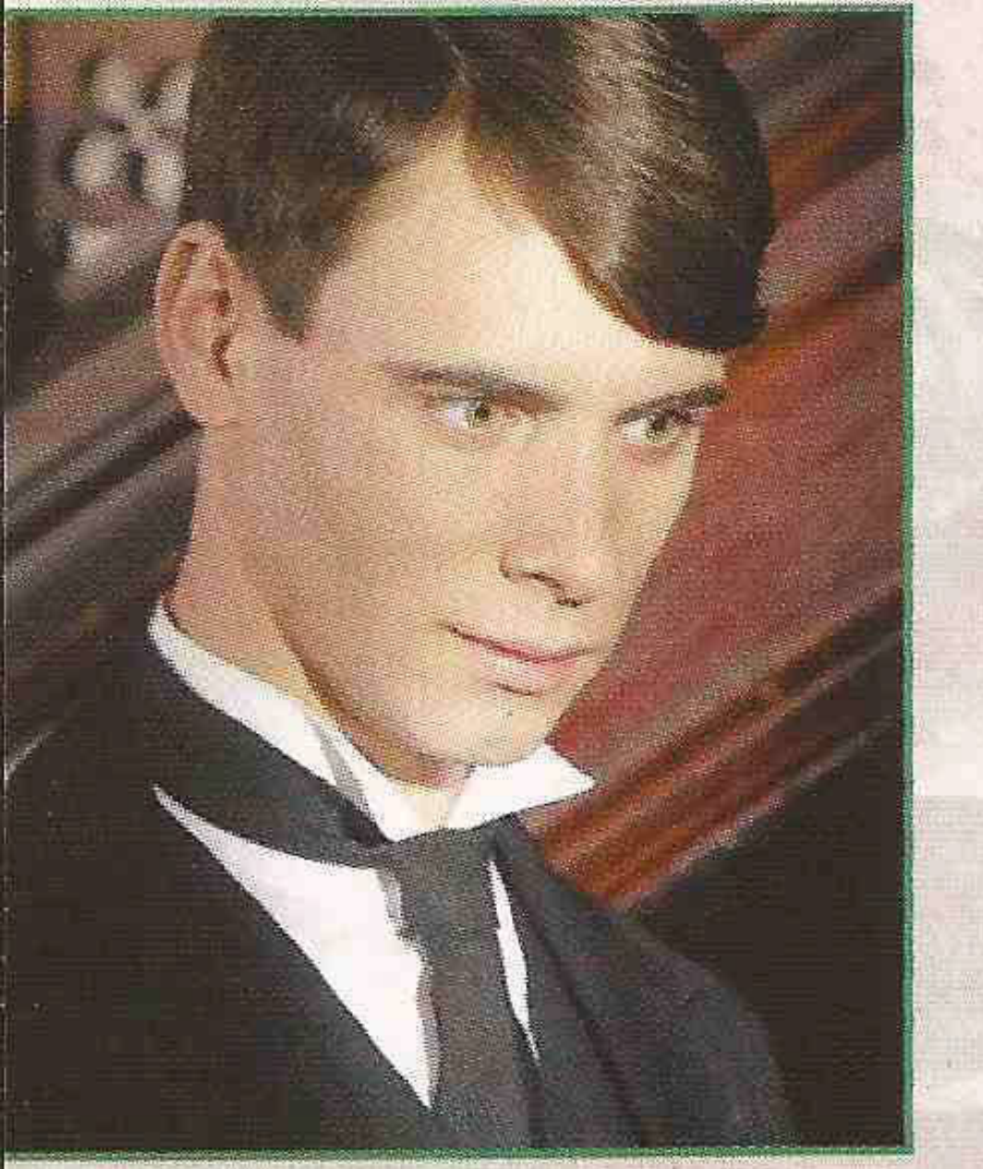
◀ *Far left: David Tennant dons a mortar-board as John Smith.*

◀ *Far left, below: A design for the Chameleon Arch, and the final result.*

▼ *Opposite page, top: John and Joan at the Village Dance...*

◀ *This page, left: Tim (Thomas Sangster) is bullied by Hutchinson (Tom Palmer).*

"DOCTOR WHO IS DEFINITELY A HIGH POINT OF MY CAREER. I CAN'T BELIEVE I WAS ACTUALLY PART OF IT!" JESSICA HYNES



▲ *Top: Martha makes John's breakfast.*

▲ *Top, inset: Tim Latimer.*

▲ *Above: Jeremy Baines (Harry Lloyd) – or is it Son of Mine?*

▶ *John takes his History class.*

▶ *Opposite page, top: Joan checks John for an extra heartbeat.*

▶ *Opposite page, far right: The Doctor gives Martha her strict instructions...*

◀ too late. During rehearsal of the mass exodus, one male extra (who earlier told me that the key to being a good extra was not to draw attention to yourself) decides to charge out of the Village Hall shrieking like a madman. By the time the shot is filmed, he's no longer shrieking, strangely enough.

"There's a bloomin' great big white truck, right there at the side of the Hall," bristles Charles during another take, prodding his monitor screen with a forefinger. "Look at that. Cut!"

"Nice truck though," chuckles Tim, before heading off to have the vehicle removed.

Inside the Hall, Jessica perches next to David on the stairs. She's concerned that she may 'corpse' during a scene being filmed later, in which Joan utters the (ultimately cut) line, "They dissolved him." While Jessica is bursting with praise for the script, these three words have tickled her pink.

"God, I'm going to have to get it out *now*," she says, nervously.

"Yeah," advises David. "Laugh it out."

Funnily enough, "They dissolved him" strikes Jessica as less amusing two hours later when she's in a freezing alleyway with David and Freema, actually shooting the scene. There's nothing like being cold and tired – and knowing that the lead actor is poorly – to sober you up.

"David's worked so hard," she admires. "He said he'd been staving the illness off for a while and it's just broken through. My experience of Cardiff is pretty rainy, so that may not have helped. But *Doctor Who* is definitely a high point of my career. It's brilliant. Funny thing is, when I'm hanging around with Freema and David, having a cup of tea, it seems normal. Yet I know that in four months' time when I'm sitting on my sofa with a cup of tea, I won't be able to believe I was a part of it. I'll have a big grin on my face!"

Jessica co-wrote the cult comedy series *Spaced* with Simon Pegg, who played the Editor in *The Long Game*. How did her pal react when she told him she was following in his footsteps?

"He texted, asking what I was up to and I texted him back with 'The Doc'. He didn't get what I was talking about at all, which is very unusual for Simon. He's normally much quicker than that! Once I explained, he said something like, 'Oh great!' – it clearly had an upward inflection, too. But he had lots on his mind. *Doctor Who* is a tiny part of his life right now! I thought he was a very good and believable villain on the show. I liked him."

Jessica remembers that, "Russell didn't want to make Joan too obvious. They wanted to make her a strong character, which is maybe why she's matronly. She's a war-widow, who fought through the sorrow of losing her first love, so she's actually quite a tough woman. So it's nice to imagine that the Doctor – or at least an aspect of the Doctor – would fall in love with her."

This shoot's physical conditions may be somewhat testing, but they do perfectly complement *Human Nature*. At least, *Human Nature* as it is now...

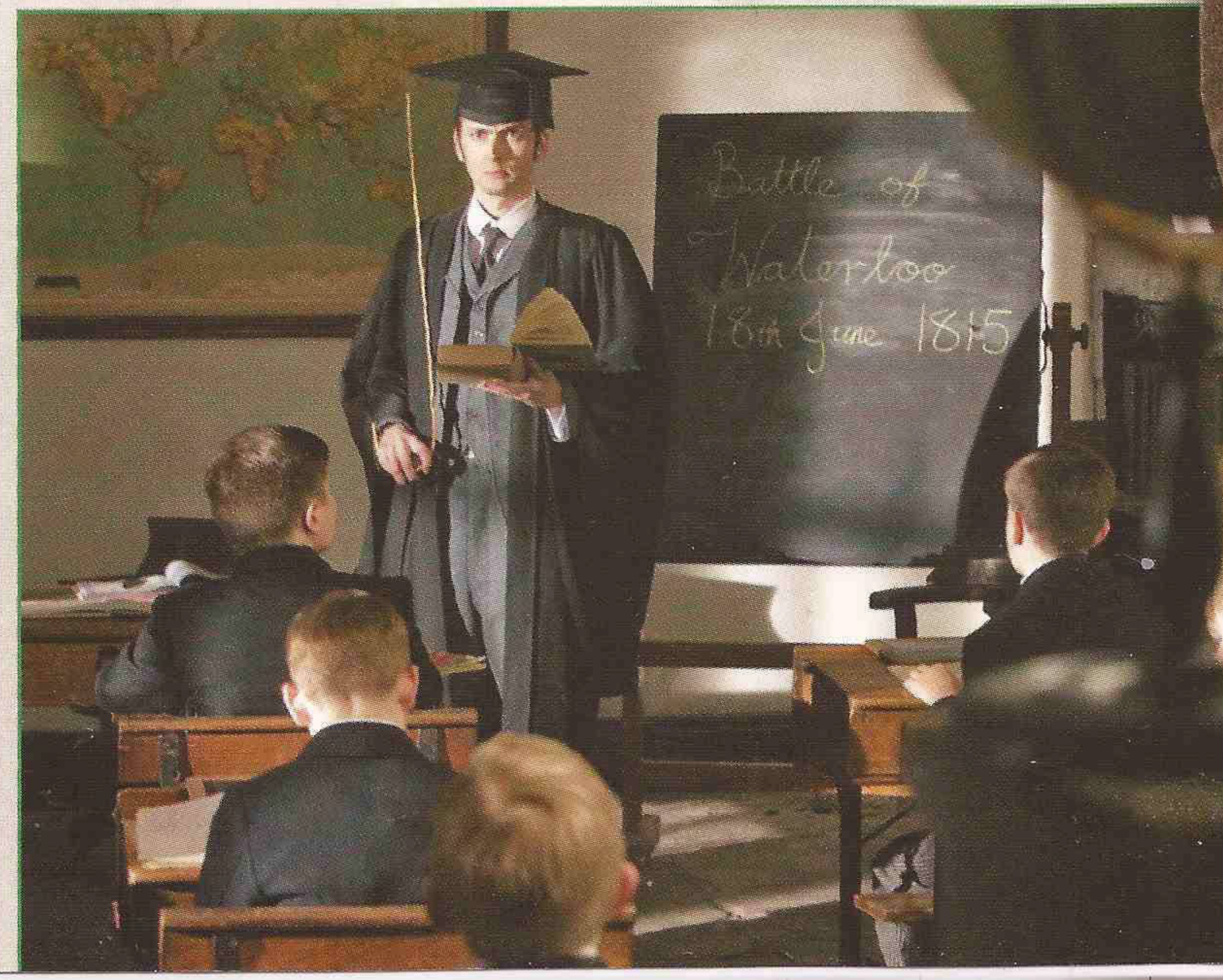
"The original script was meant to have taken place in summertime," says Russell. "I wanted all that AE Houseman stuff, that last-days-of-Empire feel, golden lads and girls, dandelion seeds in the air, fields of corn. All that romanticised innocence. But very early on, it was obvious that this was a darker, more adult script and so the plans began to change. I realised I'd want to play it later in the series. It would've been the wrong balance, for example, to play this story as Episodes 4 and 5."

So *Human Nature* started shifting down the running order and summer ebbed away. "Paul just adapted the script to fit. Instead of that slightly unreal innocence, we get a plain, cold winter. And that suits the bleakness of the story. John Smith's isolation, Martha's loneliness, the Family of Blood's coldness, they all seem to fit. If anything, it all becomes a bit more real, which makes it much more scary!"

Millennium FX leader Neill Gorton also believes the bad weather suits his Scarecrows, right down to the rain-lashed ground. "In those circumstances, the more muddy and messed-up our Scarecrows looked, the better!" he laughs. "It helps tie it all together. I haven't been on-set myself, though. As soon as I see 'night shoot' and 'cold and wet', it's like, 'Guys, I've got a job for you!' I'm not going up a mountain in Brecon!"

As Paul Cornell recently told **DWM**, his TV version of *Human Nature* started life poles apart from his Virgin *New Adventures* novel of the same name, before settling into a straighter adaptation. How did Russell go about luring Paul back to his own source material?

"To be honest, I just sat patiently and waited," he says, exuding Yoda-esque wisdom. "Writers aren't computers: their thoughts aren't linear. The wonderful thing about working with Paul is that his imagination fires in all sort of different directions at once. He needs to explore every option before deciding on the best. For example, I remember telling him that I wanted scarecrows in the story, and ▶



## DAVID TENNANT

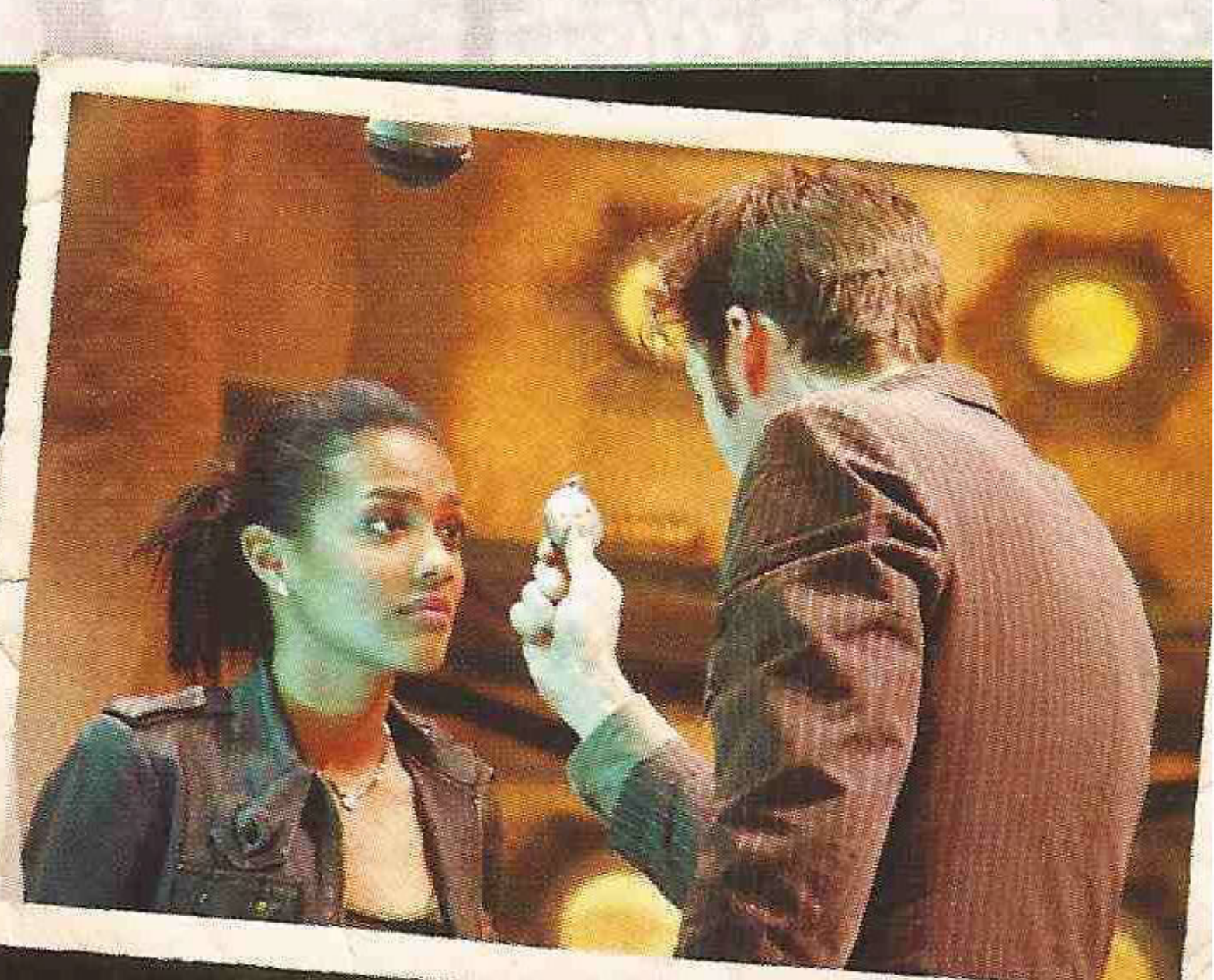
If there's one man we especially want to answer our questions, of course, it's the man inhabiting John Smith's skin. Happily, come 26 January, David has shrugged off the bugs and makes time for a **DWM** chat while shooting *42*. We settle down in his trailer...

**Did being ill taint your *Human Nature* experience, David?**
"It wasn't *so* bad. It was the first time I'd been ill, really, since we started. I'd got away with it and been okay – so I suppose I was probably due it. Last year, I was ill when we *finished*, which is the traditional response, I suppose, to working flat-out for nine months!

"There were really only three days during *Human Nature* when I was struggling. But the thing with a schedule like this, is that you can't really *be* ill. There's so little wiggle-room that you have to keep going. Really, I should've laid in bed for a couple of days, but that wasn't really an option. Everything grinds to a halt if I'm not there for these scenes. But it was all right, you know. You get by."

**You're playing it down, sir. You felt terrible!**
"I didn't feel great, but I'm sure a lot of other people get by on a lot worse. I just had a rubbish cold for a few days. But you just preserve whatever energy you've got for the takes. Which makes you look like a bit of a miserable sod in-between takes, because you're just sitting down and conserving everything you've got. Luckily, it was the fifth week of a five-week shooting schedule. So hopefully by that point, everyone knew that I wouldn't do that, unless I had to. Everyone seemed very understanding – especially Jessica, who bore the brunt of most of it."

**So how did you like being John Smith?**
"Playing the same character every week in a long-running series is great, and very inspiring and exciting," he grins. "But it's such an unexpected bonus to be asked to portray a whole new character, halfway through the shoot, which by definition must be unlike the character you're playing every other day. John Smith has a very small world-view, in lots of ways, unlike the Doctor who has this universal view. In some ways, he's the antithesis of the Doctor. At root, he is *also* the Doctor, but I had to almost play against that: find the points where he's not like the Doctor. He looks like him and doesn't sound much like him, but he must be a different man. Well, he must be a *man*, rather than a Time Lord."



**Does John Smith represent what the Doctor would like to be? In love, settled?**
"Well, of course. He sees this vision of what his life might be. One might call it a very normal life, but it's a happy life and a family life: two things the Doctor doesn't have. It throws the Doctor's situation into contrast, in an interesting light."

**Is John Smith real?**
"Well, the important thing from an actor's point of view, is that *John* doesn't doubt for a second that he is. And that's what you absolutely have to inhabit. Even though he can't remember things from his childhood, he doesn't believe for a second that there's anything odd in that. And if he can't quite remember where Gallifrey is, that might just seem like he's having a little 'senior' moment. There's nothing, to him, that raises any alarm bells about that, because it's just who he is."

he instantly said, 'No! That won't work!' and then I just left it for an hour, knowing him well, and then he suddenly said, 'Scarecrows! That's great!'"

Russell also recalls Paul being concerned that *The Girl in the Fireplace* had upstaged the Doctor and Joan's relationship. "I just pointed out that the key word there was 'romance' – the Doctor and Reinette were a Time Lord and a Famous Woman from History, they had frocks and time travel and harps and mind-reading, it was literally Romance with a capital R. That's not actually like you and I falling in love, with all the insecurity and bumbling and fear and joy. These episodes are the *human* side of that, which is vastly, profoundly different. Once Paul realised that, he wrote the best stuff I have ever seen from him. It was a brilliant process. While *Human Nature* is famous for its Doctor story, I loved all the trappings too – the eve of World War One, the public school, the monstrous Family wreaking havoc."

Mentioning the Family of Blood – named Aubertides in the novel – provokes Russell to make a confession.

"I loved that fact that in the *Human Nature* novel, the villains were a family, instead of an entire species. In fact, I'd nicked that concept for the Slitheen – no kidding, I literally thought, 'Oh, I'll take that idea from *Human Nature*'! So I'd stolen Paul's thunder a bit! But they're not at all Slitheen-like. I think they're some of the most disturbing enemies we've ever had! In the first rehearsals, they all decided to never blink. That's creepy!"

It's the morning of 9 January at Upper Boat Studios, and David still has a cough which makes his knees buckle. Between takes in Wainwright's cottage, he slips out of the John Smith persona, sits down and closes his eyes. It's a far cry from his usual energised joking around, chatting to young set-visitors and signing autographs. Just as *Human Nature* is about feeling the Doctor's absence, there's clearly an absence of David felt on-set. Vitally, though, each and every cry of "Action!" brings John Smith to life, pitch and word-perfect.

Talk about professional.

Plenty of others are willing to fill the japery void, too. That cheeky Freema Agyeman, for instance, in her servant's outfit. One of her heels has been worn-down by all the running about. As stand-by props man Nick Murray staples on a new heel, she unleashes a fake scream of pain, before laughing wickedly and apologising to the alarmed fellow.

Then there's the crew's current catchphrase, whenever someone drops something or does something generally ludicrous: "Ohhhh, now nobody wants to see *that*..."

Neither is David beyond comic relief. Hauling an old rocking horse out of the cottage, he plonks it down in front of Third Assistant Director Sarah Davies. "Here you go," he beams. "Have a go on this!"

Jessica is standing by the cottage window, holding a book as Charles perfects the shot's framing.

"I can move it higher or lower," she notes, before becoming perhaps *Doctor Who*'s first female guest star to do a Bruce Forsyth impersonation: "Higher, higher! Lower, lower!"

This is a complicated and lengthy run of scenes, shot from many angles. "Here we go," says dryly amusing First AD Richard Harris, on something like the hundredth shot.

▲ *Top: Mother of Mine (Rebekah Staton).*

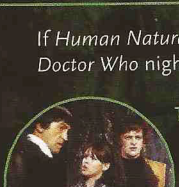
▲ *Above: Smith dreams of a terrible, yet thrilling future...*

▶ *Opposite page, top: Joan and John get closer...*

▶ *Opposite page: Martha gets fitted out in 1913 fashions...*

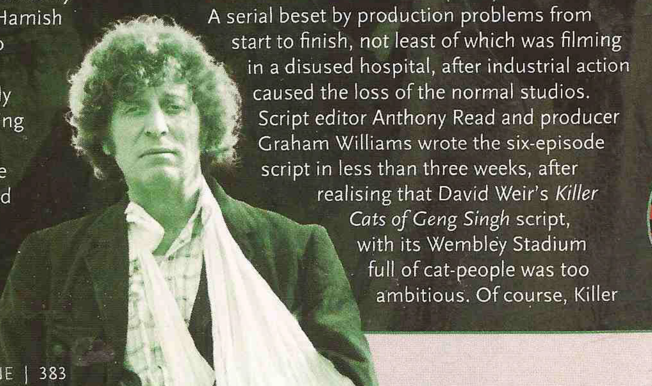
## THAT'S NOTHING...

If *Human Nature*'s shoot looks tough, try these *Doctor Who* nightmares on for size...

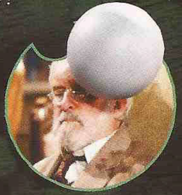


**THE MIND ROBBER** (1968) When Frazer Hines (companion Jamie) contracted chickenpox, he was ingeniously replaced by Hamish Wilson for two episodes, when the Second Doctor incorrectly reassembles Jamie's face using puzzle pieces. Brilliant! Not even bolting an extra episode onto the story's front, penned by a different writer, can sabotage *The Mind Robber*'s imaginative charm.

**THE SONTARAN EXPERIMENT** (1975) The show's star, Tom Baker, broke a bone while shooting on Dartmoor. Namely, his clavicle, during an overly enthusiastic battle with Field Major Styre. Imagine that, these days: Tennant Snaps Clavicle. The uproar!



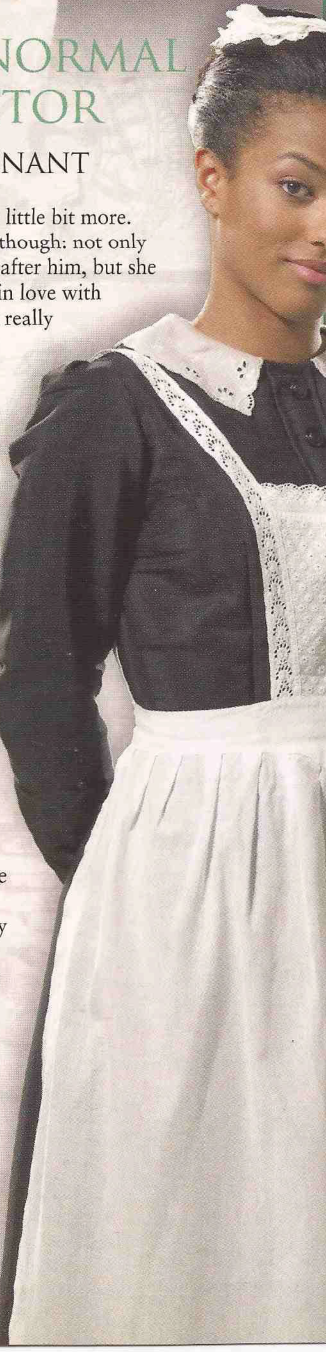
**THE INVASION OF TIME** (1978) A serial beset by production problems from start to finish, not least of which was filming in a disused hospital, after industrial action caused the loss of the normal studios. Script editor Anthony Read and producer Graham Williams wrote the six-episode script in less than three weeks, after realising that David Weir's *Killer Cats of Geng Singh* script, with its Wembley Stadium full of cat-people was too ambitious. Of course, Killer Cats... could be made today with the Millennium Stadium and 10,000 Novice Hame clones turned feral. Russell? *Russell?!*



**SHADA** (1979) The very epitome of a difficult shoot, as a BBC strike ensured that *Shada* was never completed. Good old eBay will help you find it on video with Tom Baker's linking narration filling in the gaps, or you can check out Big Finish's audio play remake.

**THE GREATEST SHOW IN THE GALAXY** (1988) This one almost ended up in the same half-finished state as *Shada*, owing to an asbestos scare at the Beeb. Ultimately, the remaining studio work was shifted to a tent erected in the car park at Elstree Studios. Thank heavens the story was *set* in a tent, eh?

## "HE HAS A HAPPY AND NORMAL LIFE – THINGS THE DOCTOR DOESN'T HAVE..." DAVID TENNANT



Ask Paul Cornell if *Human Nature* delivers an anti-war message, and he'll tell you, "It's not that cut and dried. It's definitely anti-World War One, though, which is the very definition of a pointless war. But generally-speaking, it's very even-handed. It's a kind of complicated non-pacificism, which is much better than hitting people over the head with everything."

"I think the whole show is really good at focussing on morality, tolerance, learning and alternative ways of thinking," considers Freema on-set, between bouts of gaming on a pink Nintendo DS. "Each episode offers some kind of message, as far as I'm concerned. And in this one, it's very much peace."

She's impressed that the script doesn't ignore the issue of race, given its 1913 setting.

"There are times in history that it's not a good idea for a black person to go back to," she says. "It's good that they do address that. They don't bang on about it, but they do pick up on it, which is absolutely correct."

Did Freema enjoy the fact that, for once, Martha knows much more about what's going on than the Doctor?

"Yeah, they've been through a few journeys and she's arrived at a place where she feels a little more certain of this bizarre new universe she's entered into. It's really helpful for him, that she's able to give him what he needs at this precise moment. I don't suppose she was *ever* a flailing, flapping incompetent young person, but she feels she can control the situation a little bit more. It's a double struggle, though: not only does she have to look after him, but she has to watch him fall in love with someone else. So she's really going through a lot."

Whereas Rose had a jealous streak a mile wide, Martha is more controlled, isn't she?

"Yes, but she's found the Doctor in a different place. Rose was unique, in that she loved the Doctor and he loved her back. Martha's not an idiot: she can see that he's a broken man, so she doesn't go in all guns blazing. At the beginning of the series she thinks she can offer him some consolation... but it's pretty much a one-way street. We've all been there, haven't we? She kind of knows and accepts that, so she's not being demanding, but it still hurts!"

*Human Nature* invites plenty of discussion – there's the question of how real John Smith is, for one...

"I'd say he's real," muses Jessica. "What's really sad, is when he begins to realise that everything is completely false. He has no clue that there's this Time Lord who's actually him. All he's feeling is, 'I'm here, I'm a teacher and I've fallen in love'."

"John Smith is definitely a real person," asserts Paul, "and David plays him so differently. At the beginning of the script read-through, when everyone said which characters they were playing, he said, 'David Tennant, Doctor John Smith'. This is such a good showcase of just how talented he is. And Jessica's so good, she had grown men crying at that read-through..."

**Next Issue: A look at the story's conclusion...**

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**WRITER**
Steven Moffat

**DIRECTOR**
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**QUOTE, UNQUOTE**
THE DOCTOR: People assume that time is a strict progression of cause to effect, but actually, from a non-liner, non-subjective viewpoint, it's more like a big ball of wibbly-wobbly, timey-wimey stuff.

# TV PREVIEW

## EPISODE 10:

## BLINK

**READ THIS PAGE. IT'S OK, IT'S SAFE.** We're not going to spoil anything for you. But avoid everything else. Don't read the *Radio Times*. Don't look out for TV trails. And certainly don't watch *GMTV* (not in case you're spoiled, but just because *GMTV* is rubbish). Seriously – beware! Beware of spoilers. *Blink* motors on surprise. It's a mystery. Its characters sort through a bizarre set of clues, and uncover a trail that leads deep into history. The more that you know in advance about this exhilarating, intricately-layered thriller, the less affecting it'll be. It'll still be good, of course – it's written by Steven Moffat (*The Empty Child/The Doctor Dances*, *The Girl in the Fireplace*), so it's chockablock full of suspense, intrigue, menace, and witticisms sharper than a clockwork droid's saw-knife – but here's your chance to enjoy *Blink* without knowing the 'answers' beforehand. Don't waste it. Please.

"Early on, there was talk of me doing maybe a couple of episodes," reveals Steven, "then maybe one of the early ones. Eventually, I realised that I was never going to find the time, so I begged for later in the run... and then even later... and then, to make up for jerking them around, I volunteered to do the cheap, no CGI, Doctor-lite episode, and risk plunging to the bottom of the **DWM** season poll! Falling on my sword for the good of the show. They agreed with frankly alarming speed. Mind you, I don't know how cheap it turned out. I got a weepy e-mail from Russell [T Davies, showrunner]: 'I'm reduced to woad cos of you! Men in woad!'"

But the Doctor's presence is still felt throughout *Blink*. "His absence has always been a player on the board in *Who* stories," says Steven. "It should have its own Top Trumps card! Lots of famous *Doctor Who* moments don't have him there, and are all the scarier for it, so it's kind of not *that* hard to script. It's like he's still the star; he's just not the main character. Anyway, I replaced him with a hot girl, so who cares?! Carey Mulligan is Doctor Who's best ever companion. No, she *is*, sorry. Never actually travelled with him, but them's the breaks. Best ever. It's my story, and that's what I say. So there."

Steven likes to scare us. According to Russell, *Blink* features *Doctor Who*'s scariest monsters yet. Killer statues, anyone? "I've never had a huge problem with statues," laughs Steven. "More with shop dummies. But there's always something inherently creepy about something that *looks* like a person but isn't one – the stillness, the lack of all those millions of tiny signals that tell you that a *person* is looking back. Instead, you've got unreadable blankness in human shape. That's Autons, that's gasmask people, that's statues. Definitively creepy."

Maybe one day Steven will write an episode of *Doctor Who* that's just average – an episode that's not much cop. But *Blink* isn't it. *Blink* is brilliant. If you don't agree, you've a heart of stone. Just remember – BEWARE!

**BENJAMIN COOK**

# "I had to change the entire script just because of the title...!"

## { Steven Moffat }

INTERVIEW BY
**DAVID DARLINGTON**

Steven Moffat's son, Joshua, has made his dad a *Doctor Who* coffee mug. A rather lovely thing, with the Empty Child on one side and a Clockwork Man on the other. "No-one gets to drink out of it except me!" Steven thunders, before completely contradicting himself and handing it to **DWM** anyway, because he's put milk in the wrong mug.

"I hope your interview technique's up to scratch these days," Steven begins.

Er, why's that then?

"Well, just the other day I was interviewed about *Doctor Who*, by Doctor Who himself, on the set of *Newsnight*. So, you know, no pressure or anything..."

Well, here goes! You've won an award or two since last we spoke in **DWM** 364...

**Steven Moffat:** The Hugo Award, for *The Empty Child/The Doctor Dances*, is on that shelf. You've got to love an award that's got a detachable rocket! I was a bit vague about the Hugo Awards when I got nominated, to be honest, but then I remembered – it's that thing Americans win for *Star Trek*! And the best thing was – and I wish I'd said this at the time – do you remember a science-fiction magazine called *Starlog*? When I was young, *Starlog* would never mention *Doctor Who*, it was all *Star Wars* and *Star Trek*, and I would leaf through it in the hope of finding a little piece about *Doctor Who* that would in some way confer status on it. And one month, I saw on the cover the words '*Doctor Who*'. Fantastic! But it wasn't even a proper article about *Doctor Who*, and it contained the sentence '*Doctor Who* is unlikely ever to win a Hugo'. I was devastated. But all these years later, *Doctor Who* got the top three places! And *I* came top! So get it right up you, *Starlog*... but to be singled out of a series like *Doctor Who* is phenomenal, because it's a phenomenally good show. We can have our favourites and our least favourites, but there isn't an episode of modern *Doctor Who* that isn't hugely entertaining and enjoyable – even the weaker ones are funny and engaging.

▲ *Top: Two new characters take centre stage in Steven Moffat's* ***Blink****...*

▼ *Inset: Writer Steven Moffat, at home with his own clock and fireplace.*

Photo © David Darlington

**Your last episode, *The Girl in the Fireplace*, was very atypical of the series as a whole. How different was your first draft from the script you think they were expecting?**

Hugely different! I now realise that mine was a bit of a swizz – I put a spaceship in there, and it ended up as 'Doctor in love'. They thought they were getting 'Historical Celebrity', but what they got was *Tom's Midnight Garden* with sex. They were very keen on the script, and it changed almost not at all as it developed, but nonetheless, on Series Three, Russell actually sent me an e-mail saying "Okay – is there anything you haven't told us? Just like the last one wasn't 'Madame De Pompadour', it was 'Doctor in love'...what are you *not* telling us this time?" He very kindly does give me the brief of 'whatever you want'... as long as I tell them what that actually *is*!

**Given that it was 'Doctor in love', were you worried that you might be undermining – or undermined by – the Doctor/Rose love story?**

In the first series there is really very little 'Doctor and Rose in love', the first *real* display of it is the "Why do you assume I don't dance?" bit in *The Doctor Dances*. It's really only toward the end of that series that Rose stops popping out of the TARDIS looking for the first available male – until then she regards herself as absolutely 'available'. And the Doctor and Rose are not in a relationship. They're not doing the one key thing that distinguishes a relationship from a close friendship, so there's nothing wrong with him having an infatuation with someone else. And anyway, who says the Doctor would have a problem with having two girlfriends? When people ask "How could the Doctor love Reinette when he already loved Rose?", I just say "Have you ever *met* a man?" No problem!

**How did Mickey fit into all this?**

Initially, I wasn't sure what to do with him – but it worked well that Rose had her boyfriend and the Doctor had his girlfriend. I say 'Doctor in love', but we never really know what he *thinks*. In the whole time he knows Reinette he doesn't change his shirt or shave – it's her entire life, but it's all just in the space of one reasonably long party for him. In a wonderful naïve moment, he was going to invite her on board the TARDIS. Can you imagine? "Rose – good news! Been getting a bit blokey round here with me and Mickey, eh? Well, here she is – another girl!" And Mickey taking the Doctor aside and saying "Look, mate, this isn't how it works – you don't steal my girlfriend, then steal the King of France's girlfriend, and then put us all in the same box and think it's going to work!"

**How did the fireplace become the point of focus?**

That's where I started from. I had to read a book for research – which I hate! So I was ploughing my way through this interminable book, and there was a bit about a man, Duke De Richelieu I think, who discovered his wife was cheating on him because she'd installed a revolving fireplace. I was roaring with laughter at that, and thought I should have a revolving fireplace. But if it's *Doctor Who*, it's got to be a 'space and time' revolving fireplace – that's a given, isn't it? I was thinking of how to parachute the Doctor into this woman's life, and decided 'What if I just revolve the fireplace?' Initially I was thinking about just having him arriving in her bedchamber and her being grown up, but then I started thinking along the lines of *Tom's Midnight Garden* with lots of time windows into her life, and it evolved from there.

**Way back in DWM 279, you described the TARDIS as 'the wardrobe', the route into 'Narnia' – yet here you were, creating another one...**

Yeah, it's weird, but I think the TARDIS has to be left where it is – instinctively I don't think the TARDIS should be at the centre of the story. It's a device to start and end the story. Maybe because it's *too* powerful – never mind the time travel function, it's bigger on the inside; you could rescue the entire population of the Ark. Running out of air? Open the TARDIS doors! I've had some stick for the bit where Rose asks why they can't use the TARDIS to rescue Reinette and he says "We can't – we're part of events now." I like to think that the TARDIS is such a powerful, magical thing that the Doctor can only use it to enter and exit – if he tries to use it to 'cheat', something terrible will happen to time...

**Did the episode always open with the 'flash-forward' moment at the party?**

Firstly, technically not a flash-forward – we see her at the party at the beginning, and then 3000 years later the Doctor arrives on the spaceship and then we start travelling back in time. Originally there was someone in Versailles being ▶

V FOR VENDETTA
STARLOG
LIFE, DEATH & BATTLESTAR GALACTICA

▲ *Above: US sci-fi magazine Starlog.*

◀ *The Hugo Award won by Moffat for* ***The Empty Child/The Doctor Dances.***

> I would argue that a bit of full-on cleverness has its place in *Doctor Who*...

◀ hacked up by a clockwork robot. But I knew if we had a reasonably big star playing Reinette, what with all the childhood sequences it would be about 15 minutes before we met that guest star, and that would be holding back too long. So that scene at the beginning says "Look who's in it this week!" And also, as it evolved as a love story, I think the viewer needed warning. So Reinette says right at the start, "The only man, except you, that I have ever loved… Doctor! Doctor!" – you're told in advance that the Doctor's going to be in love.

**Apparently the horse smashing through the mirror – or, as you described it in DWM 363's *Production Notes*, 'a thing on a thing going through a thing' – caused a lot of production headaches and was nearly dropped. What might you have done instead?**

I had a couple of versions. There was one version that which was exactly the same as what you saw, hearing the hooves drumming, and then the Doctor coming somersaulting through the mirror and landing on the floor, getting up and saying "There are times you don't want a horse to stop." We all loved that for a night, and then we came to our senses, realising that we were making a joke out of the Doctor's big romantic gesture, so we dropped that. And then we got rid of the horse altogether and just had the Doctor leaping through the mirror. So we lost the idea of the mirror being difficult to break, and just kept the idea that if he did break it he'd never be able to get back…

**So it was the horse that was the problem, rather than just the mirror?**

It was all those elements combined, I think. It's still the greatest number of most difficult elements they've had to combine in one shot. It was huge, one of the most complex things they've done. But worth it! If Doctor Who is going to make a big romantic gesture for a woman he loves, he'd better be on a white horse coming through a mirror!

**Did you always have it in mind that the audience wouldn't follow the logic of the plot until the last shot of the spaceship exterior? And that the Doctor, Rose and Mickey would never find out at all?**

I love things where you find out what's going on in the last frame. It's *Citizen Kane*, isn't it? And that reveal works really well. There are some other aspects of the plot where we never quite find out how they work – I had a logical system for how the spaceship works, for instance, but it's never shown on screen. Those aren't plot holes so much as plot *omissions*, and I think that's legitimate if the Doctor himself never finds out the whole picture. He doesn't find out why the time windows operate sequentially – why does each one take him to a different place, why is it always in the right order? I did have a version of the script – which we threw away – where we made much more of that. But it was boring, and it took away from the romance and the mystery.

As it stands, you have just enough to understand what's going on, although there are things you never learn. Like why the robots are clockwork, for instance, which is that they will continue to work even if the power is turned off. But if you want to keep the story romantic and enigmatic you don't want someone getting a flipchart out and explaining with a pointer how it all works. Exposition doesn't half make the shadows less creepy! The Doctor often doesn't understand the whole picture – look at *The Satan Pit* – and that's okay, as long as you make it clear to the audience that it's okay that they don't know. I hate it when I'm watching something and thinking 'I don't know whether or not I'm supposed to understand this' – but if someone *tells* you 'You're not supposed to understand this', that's fine.

And I like a twist at the end – I don't think it hurts to be a little bit clever now and then, to show how all the plotlines meet up when the viewer didn't think they would. I do take the point that being cleverer than the audience means that audience is not on the rollercoaster with you – it's about the ride, not the destination. But I think if you get the ride right, it doesn't hurt to have a clever bit at the end that you've worked hard to conceal in the build-up. I would probably argue, for purely selfish reasons, that a bit of full-on cleverness has its place in *Doctor Who*. But like Russell's always saying, and again I think he's right, 'funny' is better than 'witty', and I'm probably guilty of writing 'witty' rather than 'funny'.

**Once again, your episode looked rather beautiful and expensive…**

I don't know where *The Girl in the Fireplace* stands in the pantheon of expensive episodes. The 'mirror' moment was certainly expensive, but I don't think it was as big as the two-part stories. But they can do 'period', the costumes exist, you just hire them. And as you heard them talking about on *Doctor Who Confidential*, let's not worry about them being accurate, let's just make them gorgeous. And I don't think it is all that accurate, it's 'Hollywood-biopic accurate'. Originally I wrote the spaceship as gleaming and hi-tech, a sort of *Star Trek: The Next Generation* Enterprise. And it was pointed out

▲ *Reinette, the love of the Doctor's life…*

▲ *The complicated shot of the Doctor coming to the rescue*

▼ *A Clockwork Man.*

▶ *Opposite: 2006's* **Love & Monsters.**

"That's expensive – make it a tatty old spaceship, we can do that really convincingly." If it's gleaming, then one tiny thing out of place, one door frame a little bent, and the illusion is gone. But if it's tatty, you can get away with murder!

Moving on to *Blink* – at the moment we know two things. Firstly it has the theme of 'haunted house', and secondly it's this year's 'double-banking' episode, without as much use of the two regulars…

At the beginning there was some possibility, even quite a strong one, that I'd be doing two episodes – but I couldn't, what with the time I was spending on *Jekyll* and other responsibilities. But I was still meant to be doing an episode early in the run and ultimately I couldn't do that either – so on the third attempt, I said I'd do the one that doesn't have the Doctor in…

And was it a different challenge to your previous episodes, working within different restraints?

There's a strand of *Doctor Who* where the scariest and most iconic moments take place in the main character's absence – because the one thing that can vitiate the impact of a monster is the presence of the man that can defeat them. So there is a strand that's about the companion being alone against something terrible coming out of a wall at them. And that's what this episode is – scary monsters appear, and the Doctor isn't there. I doubt *Blink* will top any polls, because of the simple fact that *Doctor Who* should do what it says on the tin, which is provide you with David Tennant popping out of his TARDIS and kicking the crap out of alien nasties.

But I think ten weeks in, it's probably the right moment to take a side step. What Russell chose to do with *Love & Monsters* – which would have been my first choice too, but I didn't get first pick! – was to do something about *Doctor Who* fans. I didn't have that option, so I came up with another story which tries to be *Doctor Who* by being genuinely scary. You're never in any doubt that it's *Doctor Who* – the Doctor has a presence by various means, and David still has a phenomenal amount of dialogue, pages and pages of the stuff, in fact!

What about the 'haunted house' aspect? Those words cover a wide range of possibilities…

At the tone meetings, Russell always says a word or two that cover the tone of the entire episode. So for *The Empty Child* the word was 'romantic', and for *The Girl in the Fireplace* it was 'gorgeous'. And for this one, it was 'haunted house'. He also said "Don't get clever – there will be people watching this series who will never have seen 'haunted house' on television at 7 o'clock, and let's give them a haunted house. Don't think you have to do a twist on it, or your great new take on what 'haunted house' should be – let's give them classic 'haunted house'!" And people have told me that the episode is scary – I find it quite hard to judge.

Are you extending your 'dancing' metaphor further, this time?

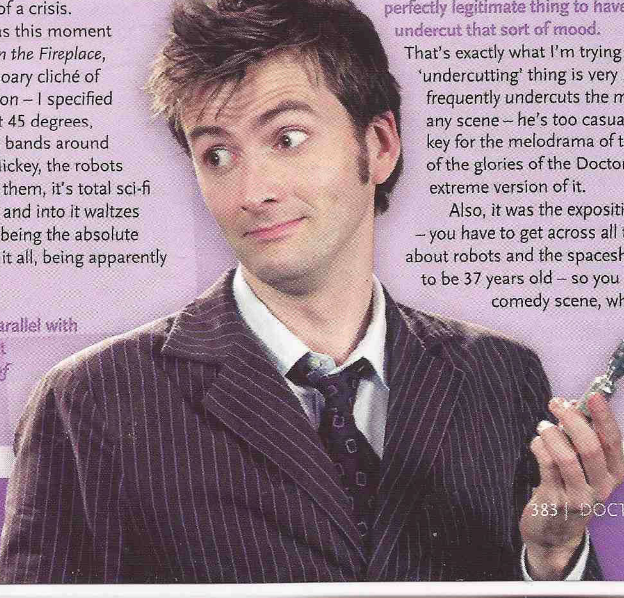
Not in *Blink*, no. I think I was getting a bit up myself when I did that, to be honest. It shouldn't matter that it's me writing *Doctor Who* – I shouldn't make my new episode a sequel to my last episode, it should be a sequel to the episode before mine. And the 'dancing' thing, I sort of drifted into – the Doctor and Reinette were actually going to dance, there's a tremendous cliffhanger of ambiguity when she drags him off. It somehow makes a show bigger if you realise you've got to speculate on what happened after a moment like that. ▶

## "The Doctor in charge"

**How do you go about writing for the character of the Doctor himself? David Tennant is one of the youngest Doctors we've ever had…**

Well the first three Doctors had been quite patrician and much older, and when Tom Baker came in, he was the outrageous, student-y one, who seemed *so* young back then. But I think getting the Doctor right is partly about trying to get him to do the most surprising thing that you can imagine – when he says the most ridiculous thing, when his response to a situation is so unexpected, I think that's *Doctor Who*. And there's something weirdly down-to-earth about it, he's always talking about something really trivial in the middle of a crisis.

There was this moment in *The Girl in the Fireplace*, with every hoary cliché of science-fiction – I specified the tables at 45 degrees, those metal bands around Rose and Mickey, the robots threatening them, it's total sci-fi nonsense – and into it waltzes the Doctor, being the absolute opposite of it all, being apparently pissed-up…



**There's a parallel with the moment in *Genesis of the Daleks* (1975), where Sarah and Harry are strapped up in the same way – though that was tonally very 'melodramatic', it's a perfectly legitimate thing to have the Doctor come in and undercut that sort of mood.**

That's exactly what I'm trying to say – the 'undercutting' thing is very *Doctor Who*. The Doctor frequently undercuts the mood of the moment in any scene – he's too casual or too flippant, he's off-key for the melodrama of the situation, which is one of the glories of the Doctor. That scene was just an extreme version of it.

Also, it was the exposition scene in the episode – you have to get across all this boring information about robots and the spaceship and Reinette having to be 37 years old – so you smuggle it in during a comedy scene, where the Doctor has his tie round his head and his shades on. I didn't specify the tie, but I did specify the shades!

> There are **legitimate** bad guys in *Blink*, but we had a discussion about the **banality** of 'evil'...

◀ You have to work out what happened afterwards – no one knows, not even me.

As one of very few people involved on the scripting side across the last three series, have you noticed the process getting easier as more and everyone gets to grips with what the show *is*?

I think it has changed. I've got much better at it, I'm much quicker. On *Blink*, my script meeting was ten minutes before the tone meeting, which was only about five days before they started shooting! I did my own notes and my own second draft. Up until that point it hadn't been called *Blink*, and I said to Russell "I'm thinking of calling it *Blink*," and he said "Brilliant! But if you call it that you'll have to get the word 'blink' in there as much as you can." So I ended up having to change the entire script because of the title.

We got to the finished script really fast, we really did shoot 'first draft with tweaks'. I've been a sitcom writer – so contrary to what I imagine the *Doctor Who* producers might think of me, I really do know how to write to limitations! They probably think of me as the guy who gave them the London blitz and a horse jumping through a mirror – but the fact is, if you tell me I *haven't* got those sort of things, I absolutely can write to restrictions. So this time I devised a monster that wouldn't be too difficult to achieve.

In both your previous stories, there are no real 'bad guys' as such – everything is just a misunderstanding or malfunction. Does that continue or develop in *Blink*?

In both of them it was repair robots gone a little astray, yes. I think there are legitimate 'bad guys' in *Blink*... I remember having a long discussion about the banality of evil. I think it's boring to say that something is just 'evil' – it's bad writing. 'Evil' is just someone who has reasoning you don't understand, and I think it's bad for the Doctor to oppose that – the Doctor is able to decode the universe from the other guy's perspective and understand what it means from his point of view. Dramatically it's much more interesting to have two people with opposing views, each of whom thinks he is the hero of the story and the other guy is the villain. And you've got to give the Doctor an appropriate thing to fight – if it's just 'evil', then all you have is a war, and the Doctor isn't much of a warrior. I would prefer Captain Jack or the Brigadier or someone like that if you have a war – the Doctor retires to the lab and whoever he's hired to be the gung-ho one brings the bazookas out. So to keep the Doctor at the centre at the drama you should have a mystery, and to keep the story alive, you keep the mystery going for as long as possible – only solve it at the end of the story, at the last possible moment, in an ingenious and clever way that demonstrates the Doctor's brilliance.

There are, of course, terrible things going on, people being killed and so on – but from the point of view of the bad guys, they're doing what they think they should be doing, and you have the Doctor trying to understand why they think that and trying to put it right, and that's a good story. It can be horrible, but satisfying, to find out that a spaceship has been repaired with meat, for instance, or that the nanogenes are just trying to repair people.

▲ *Top: A mystery to solve in* ***Blink...***

▲ *Above: Steven Moffat.*

▼ *Don't blink! Scenes from Moffat's latest story...*

The one area where your previous two stories have differed very much is in the ending – *The Doctor Dances* is the happiest thing ever shown on TV, which *The Girl in the Fireplace* certainly isn't...

It's not a bitter or cheap or nasty ending, it's just sad. It's about two people who miss each other – quite literally, they miss each other – rather than her being eaten by a Klargthon or whatever. She dies when she always *was* going to die, she reaches her allotted span. On the whole, I do like happy endings, but that was the right ending for that story. I mean, you know that if someone's become Doctor Who's girlfriend, and she's not going to be in it next week, she's going to die! It's like saying "I love you" to James Bond...

Any plans for more *Doctor Who*, now that we know for sure we've got at least one more series?

Yes. And I've got a good idea what I'm doing...

...but you're not going to tell us what it is?

No! It's an idea I suggested after I'd written *The Empty Child*. So it's an old, old idea that we've kept meaning to do. And now, at last, its time has come!

DOCTOR · WHO

**BROADCAST**
Saturday 16 June, BBC One

**STARRING**
David Tennant, Freema Agyeman, John Barrowman, Sir Derek Jacobi, Chipo Chung, Rene Zagger, Neil Reidman, Paul Marc Davis

**WRITER**
Russell T Davies

**DIRECTOR**
Graeme Harper

**IN A NUTSHELL**
The Doctor and Martha stop off in Cardiff to refuel the TARDIS. But there's an unwelcome hitchhiker and then a terrifying journey to the end of the universe, where soon there will be no ground, no sky, not even *space*! The human populace here lives in fear of the Wild Ones, and a brave scientist strives to save his people. He clings to the hope that someone is out there...

**QUOTE, UNQUOTE**
THE DOCTOR: Not even the Time Lords came this far. We should leave. We should go. We should really, really go.

# TV PREVIEW

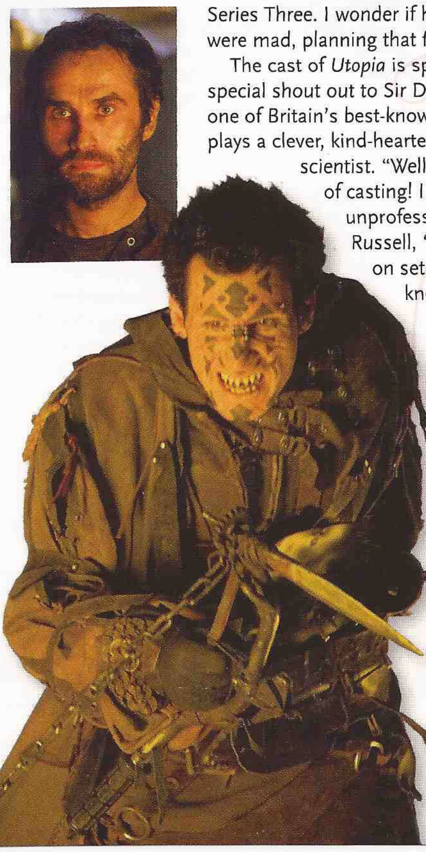
## EPISODE 11:

# UTOPIA

**LOCK UP YOUR DAUGHTERS!**
Your sons! Your human-insect hybrids! Captain Jack Harkness, alias TV's John Barrowman, returns to *Doctor Who* – and in typically bravura fashion.

This time, it's personal. "Last thing I remember, back when I was mortal, I was facing three Daleks, death by extermination," he reminds us. "And then I came back to life. What happened?" Well, quite. Finally, we find out how he escaped from the Game Station at the end of Series One, why he went to Earth, and, um... has he had work done? Botox, maybe? Also, there's that small question of his immortality. But Jack isn't the only one with stories to tell. Why did the Doctor leave him behind so suddenly? All is revealed in *Utopia*...

"Oh, there are lots of chickens coming home to roost," smiles Russell T Davies, the writer of this episode. "It's always a joy to write for Jack – bear in mind, I only ever got to write one episode of *Torchwood* – and such a big bloody laugh to work with John again. All of this was planned long, long ago. At the end of Series One, we told him that Jack wouldn't be back in Series Two but would return at the end of Series Three. I wonder if he thought we were mad, planning that far ahead...?"



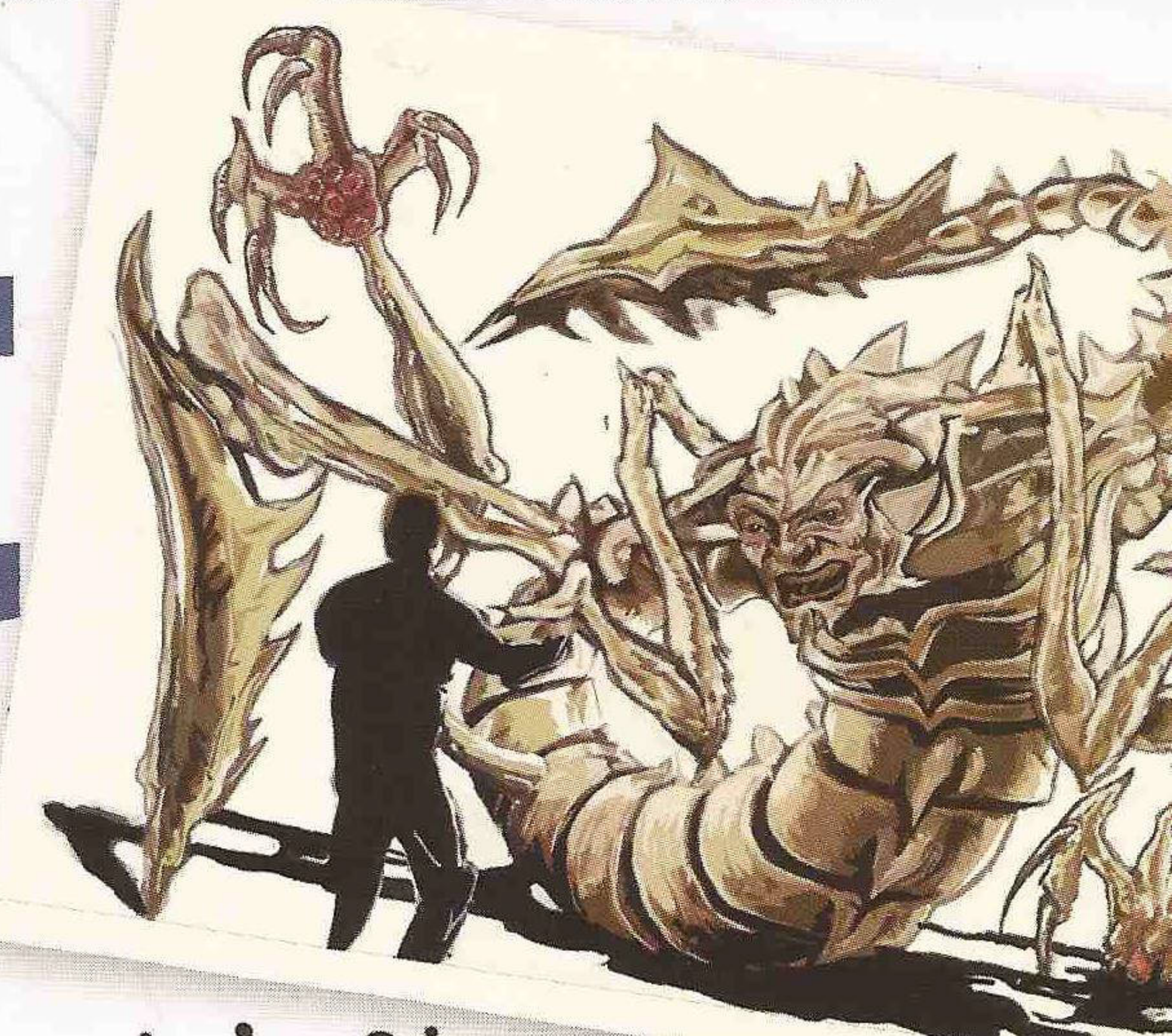
The cast of *Utopia* is spot on, but a special shout out to Sir Derek Jacobi, one of Britain's best-known thesps, who plays a clever, kind-hearted, diligent scientist. "Well, what a piece of casting! I was completely unprofessional," admits Russell, "because I went on set to meet Derek, knocked politely on his trailer door, he answered... and I just hugged him! I've never done that before. Normally, I wait until after the first drink. But it was so wonderful to see him in *Doctor Who*, and to discover that he was absolutely *loving* it was the icing on the cake. The whole cast and crew were energised by his presence."

This episode, somewhat evocative of HG Wells' *The Time Machine*, ventures further into the future than ever before. "It's part of my job to take the TARDIS into uncharted waters," says Russell. "This journey makes trips to the year Five Billion look tiny! It's always good to have the Doctor out of his depth, and there's something genuinely creepy about an alien planet, an unknown era, and a time when even the laws of physics are beginning to bend."

*Utopia* is compelling drama. Russell cranks up the tension with bluffs and double-bluffs, intrigue and danger.

"It's a funny old episode," he muses, "cos it's full of feral punks, chases, and decaying alien cities, but really that's all set dressing around one man, and one performance. The whole episode is actually about this poor, lonely old professor, trying to help the last of his people escape destruction. But time's running out, and the darkness is closing in..."

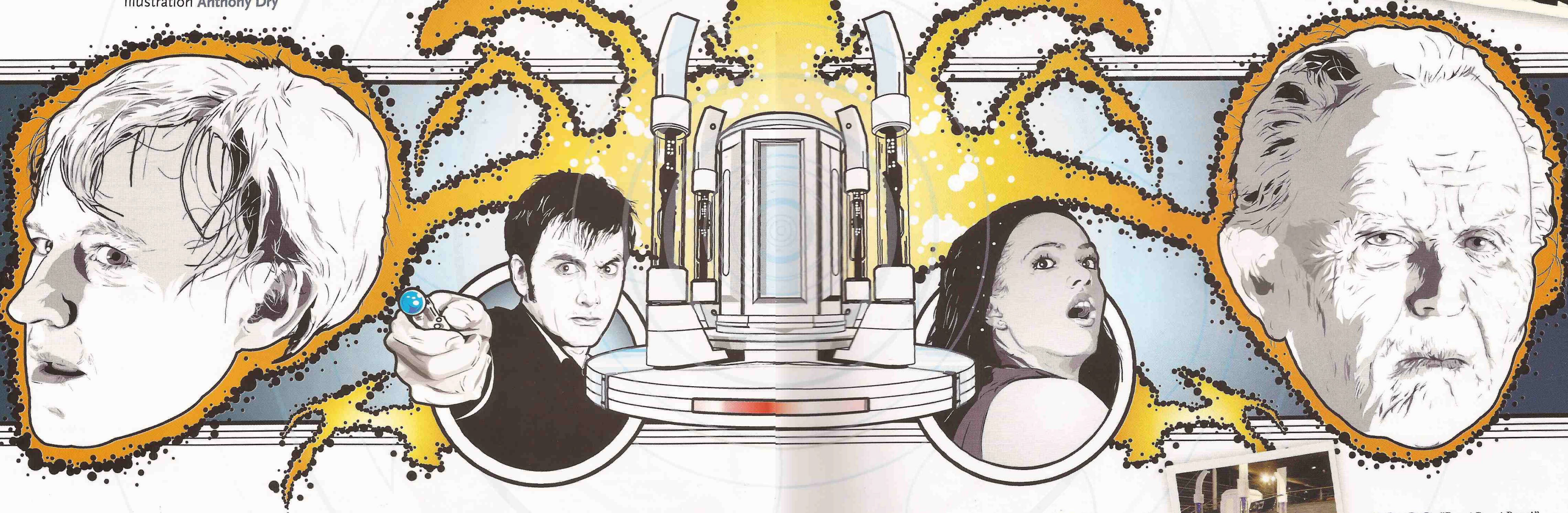
**BENJAMIN COOK**



# A Hard Day's Night

**Benjamin Cook** spends the hours of darkness with a mad professor in the Welsh Parliament...

Illustration **Anthony Dry**



"I intend to live forever – or die trying," said Groucho Marx. In the end, he died trying. Pneumonia took him. In fact, some people would say that he wasn't trying at all. Professor Richard Lazarus, for instance. Now *there's* a man who's trying. He's been working on something rather impressive, and now he's ready to reveal all.

It's a Tuesday evening in October 2006. **DWM** has been invited to a champagne reception and public demonstration of Lazarus' genius. The most important scientific advancement since Rutherford split the atom, he claims. The biggest leap since Armstrong stood on the moon. What on *earth* could it be...?

**20.00** As the taxi rounds a corner, **DWM** gets its first glimpse of the Senedd. Situated on the waterfront in Cardiff Bay, and distinctive in its wood and glass design, the Senedd houses the debating chamber and committee rooms of the National Assembly for Wales. It cost £67 million, according to the taxi driver, and was officially opened by the Queen earlier this year. But nothing yet has hit these premises like *Doctor Who*. Security here is very tight. **DWM** is paraded through a metal detector, frisked by someone with a walkie-talkie, and bags are duly searched. It's very exciting. Finally, **DWM** is allowed into the Neuadd, the transparent public level of the Senedd. A slate and glass reception desk. Soft and comfortable seating. Lots of Welsh oak. But the centre of democracy has, these last few nights, been transformed into Lazarus Laboratories. In the centre, a slightly raised platform. On it, the Professor's Genetic Manipulation Device – a gleaming white, walk-in capsule, not much bigger than a police box, and sponsored by the shadowy Mr Saxon, whoever *he* is...

> "My **agent** called, and said 'Darling, do you want to go to **Cardiff** to play **Doctor Lucifer** or something...?'"

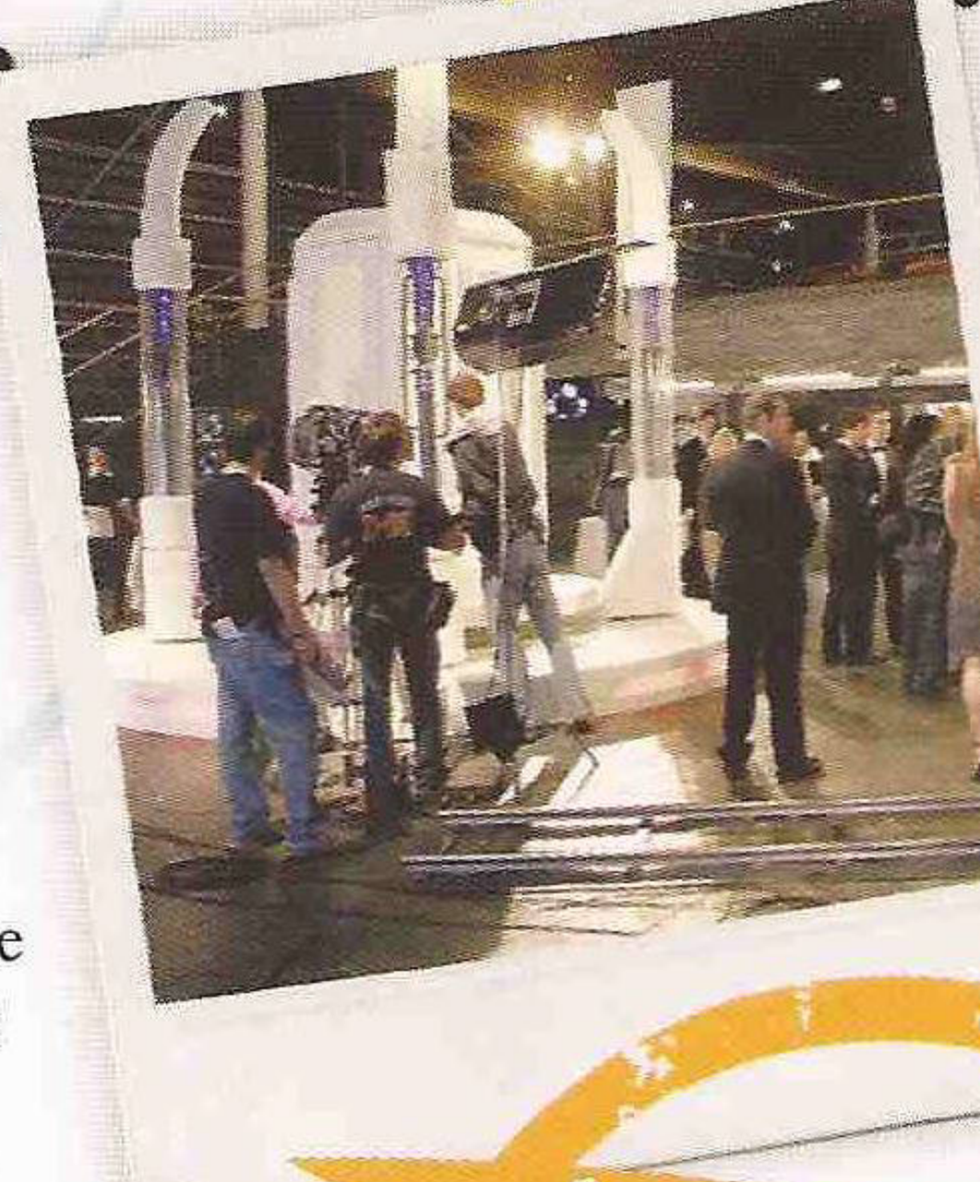
"It's pretty exciting," enthuses Stephen Greenhorn, the writer of this episode, "to see the regenerating machine that I'd imagined actually built, and sitting here in all its glory in the foyer of the Welsh Parliament." Stephen is here with his girlfriend Rhed and her eight-year-old son Harley. "I wouldn't usually turn a set visit into a family occasion," he says, "but they've made it perfectly clear that my life would be made hell if they weren't allowed to come... The whole thing is much more glamorous than any other set that I've been on." There are no less than 55 supporting artistes on set this evening, including a string quartet. "All these extras wandering around in formal evening wear," marvels Stephen. "It's like a night at the Baftas!"

**20.20** David Tennant arrives. He's wearing a tux, and black Converse trainers. The director, Richard Clark, wants him to dash across to the control area, and sonic the main panel. "So," repeats David, "I say the line, something explodes, then I jump over there..."

"We'll rehearse a few times before we do the explosion," clarifies Richard. "You're going to have to jump as quickly as possible."

"You any good at parkour, then?" asks Julian Howarth, the sound recordist.

"Oh yes," smiles David. "I base all of my work on that."



**20.30** "Bang! Bang! Bang!" calls out Dan Mumford, the First Assistant director, because the pyrotechnics get saved for the final take.

"Something's wrong!" screams David. "It's overloading!"

"This is the panel that's exploding," explains Richard, afterwards, "so this is the one to be on, David. Another rehearsal, please."

**DWM** asks David whether he knows what all these buttons do. "Of course," he insists. "I recognise some of them: they were on Sanctuary Base Six!"

**20.45** Professor Lazarus himself, TV's Mark Gatiss, bounds onto the set with an ▸

enthusiasm that belies his years (he's 76, and has terrible dandruff), wearing a blond wig that's not entirely dissimilar to the one that he wore as Mr Chinnery, the cheerful but accident-prone vet in *The League of Gentlemen*. "Well, it *is* the blond wig that I wore as Mr Chinnery," he reveals. "Hysterically, the make-up designer rang me a few weeks ago and said, 'We haven't got time to have a wig made, but I've been talking to someone who you've worked with before and still has one of your wigs.' I said, 'Oh right, which wig?' She said, 'It's from [BBC sitcom] *Nighty Night*.' It was Glen's wig! She said, 'We can straighten it,' but the thing is, even straightened, it's the colour of horse droppings. It says in the script that Lazarus is supposed to look godlike! Fortunately, I had in the cupboard Mr Chinnery's wig from the *League* film, which is the best I ever had. I know that it suits me. I have to make an immediate impact, and I can't do that looking like Leo Sayer!"

Mark has been a *Doctor Who* fan since childhood, and scripted episodes of the last two series. "I'd heard a whisper there was a 'mad scientist' script coming up," he remembers, "and then my agent, in that wonderfully understated way, said, 'Look, darling, do you want to go to Cardiff to play Doctor Lucifer or something?'"

Put simply, Mark took no persuading whatsoever.

"Well, they twisted my arm in the end," he teases. "The funny thing is, in every other respect, it's just another job. I mean, I know quite a few people on it already, all the paraphernalia and the production is familiar – but it's *Doctor Who*, which I still can't quite believe. I'm very nervous, because of what it means to me. It's a dream come true."

"I can't remember whose idea it was to cast Mark," Russell T Davies, the showrunner, tells **DWM**, "but he's always been on our radar. I think he's a magnificent actor – truly, I think he's underrated – and his performance in that live *Quatermass Experiment* on BBC Four back in 2005 opened a lot of people's eyes to how good he really is. While we've always wanted to cast him as something, we never wanted to waste him by giving him a cameo as an eccentric Oxford Don for three scenes before he's murdered. In the end, if anyone hesitated about casting him as Lazarus, it was me, to be honest, not because I doubted his skills, but because the BBC remake of *Randall and Hopkirk (Deceased)* made me shiver with its casting sometimes. It seemed like a bit of a boys' club, even to the extent of excluding the audience, and I didn't want to go down that route with *Doctor Who*. But I was stupid, and mad, and worrying too much – and isn't he just perfect?"

*▲ Above: The Doctor forgoes vol-au-vents for a chat with Tish.*

*◀ Left: Glen Bulb and his wig!*

*▶ Facing page right: Setting up LazLabs in the Senedd.*

*▼ Below: Martha's new fella meets her mother.*

*▼ Tish (Gugu Mbatha-Raw).*

> "We always wanted to cast **Mark** in a **major role** – not **waste** him in a tiny cameo before he's **murdered!**"

**21.10** Richard is utilising two cameras to capture David's leap over the console, while an extra in a lab coat fiddles away unconvincingly with knobs and levers. "In my mind, she's German," whispers Mark, watching the monitor. "She's called Helga."

"She doesn't understand a word that Lazarus says," laughs script editor Simon Winstone. "'Whatever you do, Helga, don't touch that red button!'"

**21.40** A take. At last. Sparks spurt over Helga. "Helga doesn't feel pain," murmurs Mark.

But David does. He catches his hand on the control panel. "Ouch!" he yells, only a bit ruder.

As he nurses his finger, DWM distracts David from the painful throbbing sensation by asking him inane questions. For instance, what age he would revert to if he had his own GMD? "There are things that I'd like to do better in my teenage years," he admits, "but that'd mean living through them all again. It's tempting, isn't it? But I suspect that way utter, utter madness probably lies. No, I'm quite happy being where I am right now. I don't feel a yearning for a lost youth. Maybe that'll come?"

"Perhaps," suggests **DWM**, "you aren't old enough to yearn for your youth?"

David chuckles. "Well, I don't know…! I'm past the first flush." He considers this. "I'm past the *second* flush, probably."

**21.45** "It's falling apart," muses Mark, head craned back to get a good look at the Senedd's gently undulating, woven-timber ceiling. It draws down to form a funnel-like enclosure over the Siambr, the large, circular debating chamber that lies at the heart of the Senedd. Up on the Oriel, the raised area on which we're standing, the glass flooring that surrounds the funnel enables visitors to glimpse down into the Siambr two floors below. "I don't like it," protests Mark. "They should take it back!"

Meanwhile, Freema Agyeman, alias Martha Jones, and Thelma Barlow, who's playing Lazarus's partner Lady Thaw, have negotiated Security to access the Neuadd. They're wearing purple dressing gowns over their classy costumes. Thelma is extraordinarily small. Perhaps Freema smuggled her in?

**22.00** Do you know what it feels like to shed 40 years in as many seconds? Mark does, and he's taking a break from The Most Thrilling Role of His Career to tell **DWM** all about it. "It's the biggest prosthetic that I've ever had. ▶

## ToneMeeting

"OUR STARTING POINT IS MARVEL COMICS," Russell T Davies tells his assembled Upper Boat team. It's 16 August 2006. "This is unashamedly Dr Octopus – a mad scientist's experiment gone wrong. But I don't want you to think of this in terms of primary colours. The key word here is 'classy'. Professor Lazarus's guests are beautifully dressed, the Doctor is in black tie… the laboratories and offices, everything's gorgeous. These are London's elite. Not too old, either, because they have to be good at running!"

When the cruel chuckles subside, Russell adds that the climax in a cathedral sums up the episode's look: "Beautiful, serene, and ethereal. I love the fact this one ends on an almost religious note. So think *Spider-Man* films, rather than comics action."

One of the first things to discuss is Lazarus's old-age make-up. Mark Gatiss is yet to be cast. "You do beautiful old people, if I may say so," Russell tells Neill Gorton. "Paul Whitehouse was great in your old-age make-up in [BBC sitcom] *Help.*"

"Maybe we should cast him, then," replies the Millennium FX boss. "It'd save us some time! The younger the casting, the better."

"Can we talk about the party?" asks Louise Page, the costume designer. "Glam guests in glam costumes starts getting… well, expensive."

Russell re-emphasises the word classy. "We don't want fur coats, diamante and poodles."

"This is a press launch," reminds producer Phil Collinson. "There'll be journalists as well as interested rich people. I know *I'd* go and have a look!"

"I'd imagined Lazarus's world as contemporary," says executive producer Julie Gardner. "Instinctively, you want a sense of 2007 London."

The script describes the Genetic Manipulation Device as 'like a sunbed on steroids'. Does this machine need enhancements from CG house The Mill? "It does need to be dramatic," nods Richard Clark, the director, "to create the feel of something going badly wrong."

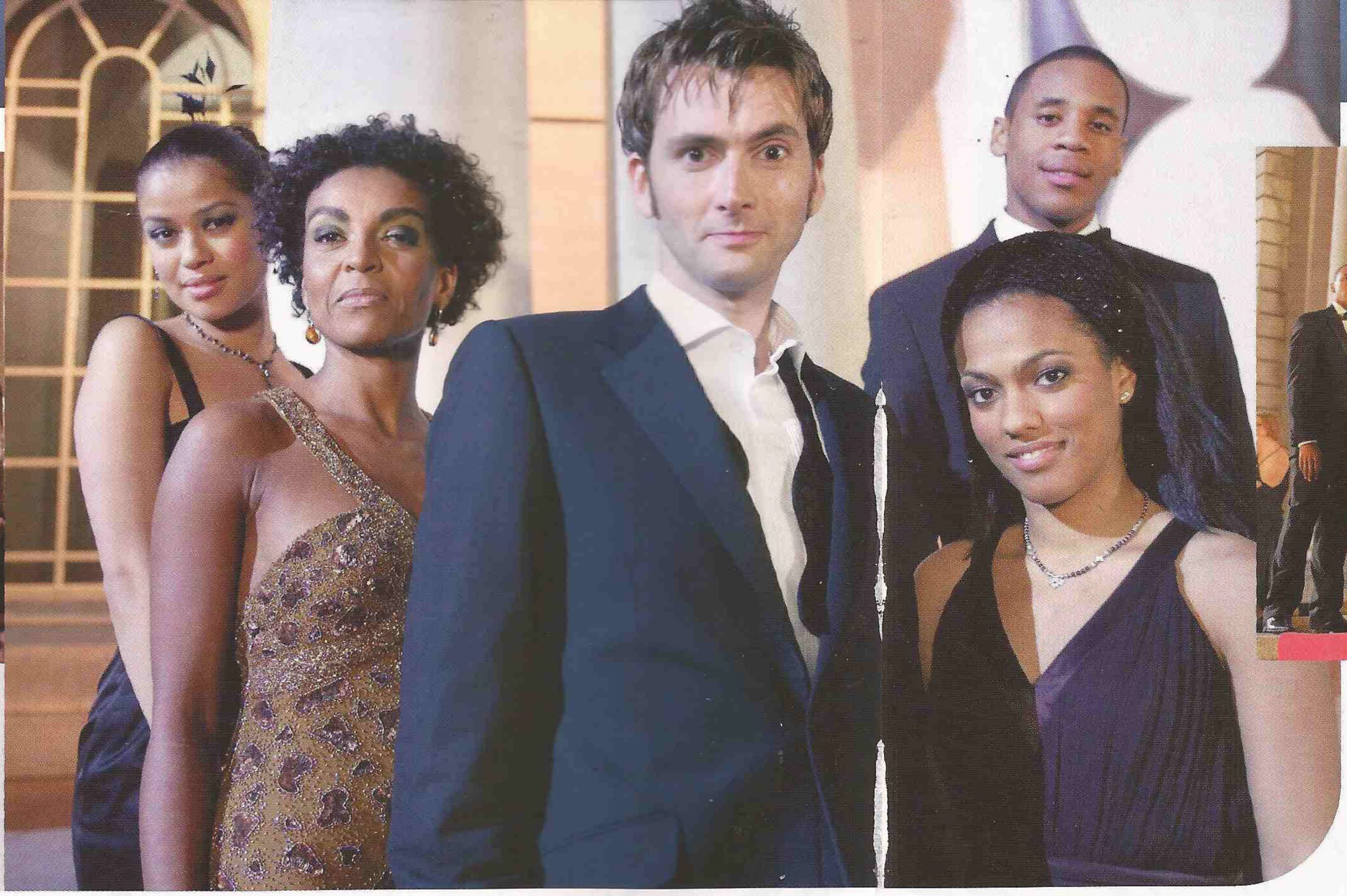
When it comes to the Lazarus monster, Richard suggests backwards movement, "to make it look uncomfortable."

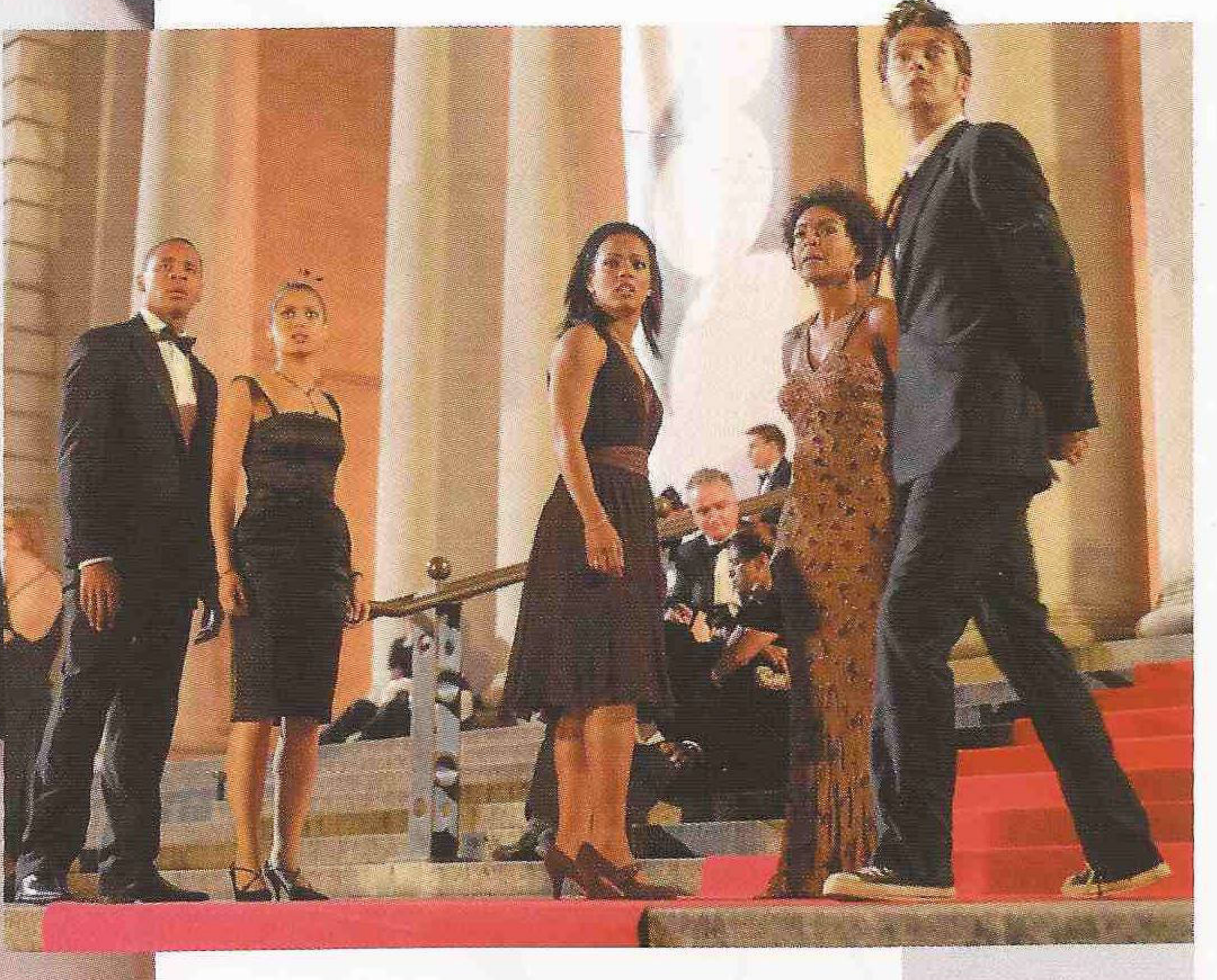
"Brilliant!" booms Russell. "If it doesn't work, just play it the right way." The creature is described in the script as 'a big spine monster' – or, as Russell puts it, "a slinky! It'd be great to have a motion and dynamic that we haven't seen before. If you're eight, you'll go back to school on Monday morning raving about it. The audience should be saying, 'Look at that thing move!' Will it have a mouth?"

"We were thinking about mandibles," muses The Mill's Dave Houghton.

Will Russell boom again? No, this is softer. "Lovely," he smiles.

JASON ARNOPP





Top: "Run away! Run away!"

Inset: Lazarus faces the press.

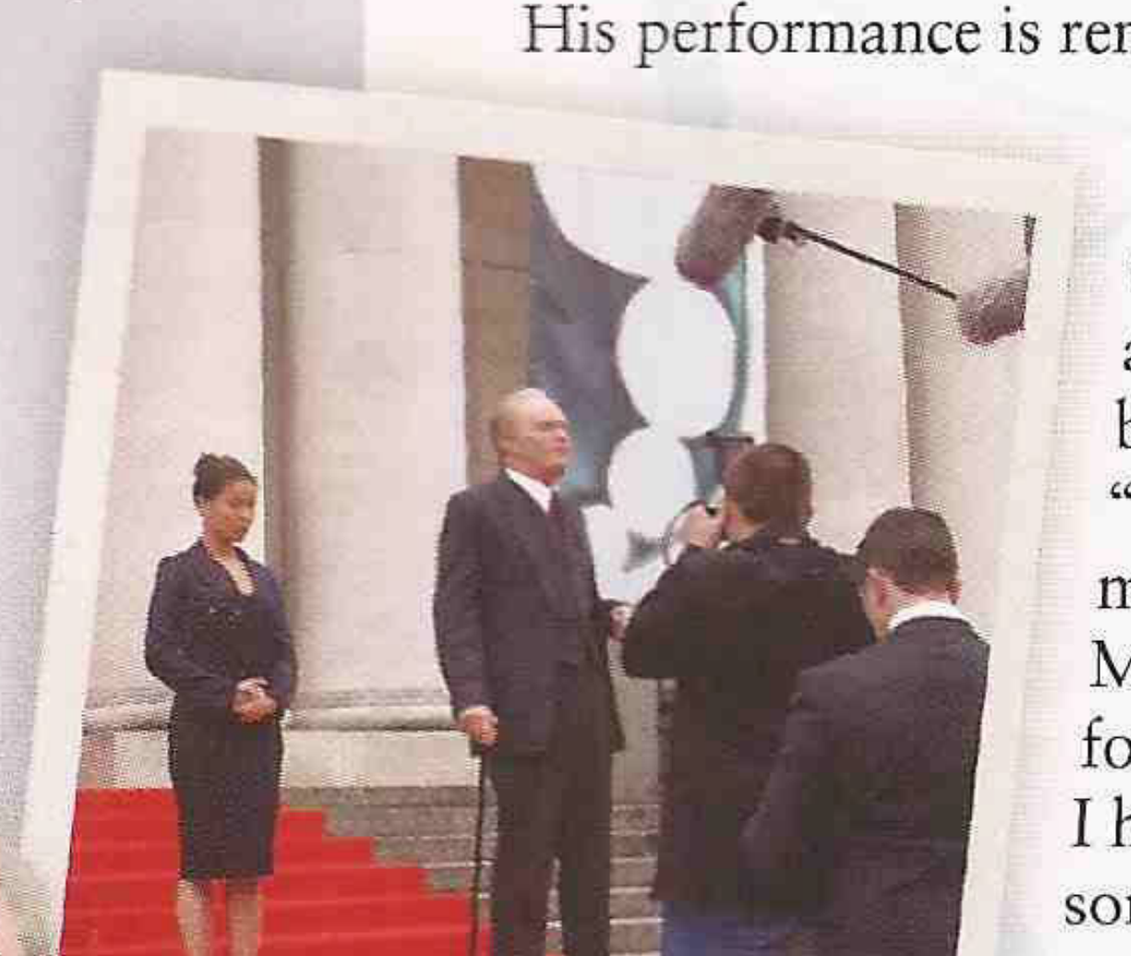
"Whatever was that blood-curdling scream?"

The Jones clan (and friend) l-r: Tish (Gugu Mbatha-Raw), Francine (Adjoa Andoh), Leo (Reggie Yates), Martha (Freema Agyeman).

That's one Mysterious Man...

I just looked in the mirror, and there it was," he jokes. "It's almost all one piece. It's very light. You sweat more than you imagine. When I took it off, my hair was soaking wet. It helped enormously to make me frail, and gummy, and dusty. It's fantastic. When I was a kid, I was really into... um, make-up! No, I mean special effects make-up. As soon as I knew that I was playing Lazarus, I said, 'I've got to have contact lenses,' cos the first thing that'd give it away would be if my eyes were too bright. So I had these fantastic fogged lenses. It made all the difference. I pulled my trousers up to my chin, wore a shirt that was far too big for me, put some hair in my ears, and then I said, 'Can I have some dandruff?' I've watched a lot of old men in preparation, and it's the little things that betray them. I wanted a little shaving cut with a piece of tissue paper on it but they wouldn't let me."

"When **Mark** walked on set as an **old man**, everyone just stared – and then **suddenly** he'd do a **little jig!**"



Below: Neill Gorton adjusts Mark's prosthetic.

Next week, as it happens, Mark celebrates his 40th birthday. Not quite 76, but a milestone nonetheless. "I'm sanguine about it," he admits. "I mean, there's nothing you can do – although I'm working on it! I don't feel 40; I feel about six."

## 22.30

Richard is shooting crowd reaction shots. "Guys, after backing away, there's not much else to do, I know, but keep up the holding each other and protecting one another..."

Thelma is at the front. "Get him out of there!" she shouts. But Lazarus isn't in the GMD. He's up on the Oriel with DWM, spying on the extras. One of them is side-splittingly awful.

His performance is reminiscent of a Flowerpot Man. He's been told to stand right at the back, behind a pillar. "Without being mean," says Mark, "I'm not fond of extras. I hate the way some of them seem to look right through you. You only have to watch Ricky Gervais's programme, or the French and Saunders sketches, to know that there are people like that. Most of them are lovely, but that boy down there is terrible. I don't think he's even seen a camera before!"

## 22.45

Back down below, Mark runs through the 'I am reborn!' scene, clawing his way out of the GMD – which, Mark tells Freema, reminds him of a public toilet – through lots of chilled smoke. It's like *Stars in their Eyes*. "He looks like – what's his name? – Adam Faith," remarks David.

## 23.00

Hilariously Bad Extra has shifted his performance up a gear. "He's the nodding dog from the Churchill adverts!" exclaims a delighted Mark.

## 23.35

Mark is still being reborn. The crowd gasps in disbelief – then goes wild. Sarah Davies, the Third Assistant, is coaching them. "Large reactions, please. Can we make it even bigger? This is phenomenal. Bigger applause. Lots of clicking of cameras – you're going to make a fortune on these photos. Maybe a couple of wolf whistles?"

But the chilled smoke is making Mark cough. "I feel sorry for him in there with all that smoke," says one extra.

"I don't," replies another. "He's getting paid more than us!"

"They told me to sit on the floor," reveals Mark, afterwards, "because there's more air down there. It was a bit weird, cos I was shut off for a bit, but it was one of the moments when I had a little thrill of Saturday-ness. And then I emerged like a proper monster. I got a real high from that – or maybe from the smoke!"

## 23.50

Gugu Mbatha-Raw (who plays Martha's sister, Tish) and Adjoa Andoh (her mum, Francine) are nattering on the staircase. "I'm peckish," admits Gugu, "but I had the biggest breakfast at eight this evening. Eggs, bacon, porridge..."

"People are quite particular about their porridge, aren't they?" considers Adjoa. "Do you prefer yours lumpy or runny?"

"Ooh, lumpy."

Freema, meanwhile, is chatting with **DWM**. "I had the funniest conversation with Mark," she says. "He was going, 'I want to be careful about the tics that I do, cos I don't want it to be too much like *Nighty Night*.' I just went, 'You were in *Nighty Night*?!' Cos I've never watched *The League of Gentlemen*, but I'm a massive fan of *Nighty Night*. He went, 'You wouldn't be the first not to recognise me without the wig and teeth.' What a nice guy. Sweet as you like. When he walked on set as an old man, everyone was just staring for ages. You'd get sucked in, then suddenly he'd do a little jig! A 70-year-old man! It's really displacing."

## 00.05

It's now Wednesday morning. "Freema, sweetie," says Richard, "can we have you running up to open the door of the machine?"

"Where's the door?" asks Freema. "What's my eye-line?"

"I'm the door, okay?"

Outside the Senedd, a group of half-a-dozen *Doctor Who* fans have gathered. Don't they have homes to go to? "Not by the look of them," frowns Mark.

## 00.30

During the meal break ("I cannot get used to having lunch at gone midnight," confesses Mark), **DWM** corners Thelma (not difficult – she's tiny), and asks her about taking on the role of Lazarus's other half. "I haven't played anything quite like her before," Thelma admits. "But I've always wanted to play Lady Macbeth, and Lady Thaw has that same sort of ruthlessness. She's a very wilful woman, and she loves this man, Lazarus, hugely. That's her Achilles heel, really."

Do you sympathise with her at all?

"You try to *understand* her," says Thelma. "That's a better word. As an actress, you try to understand what drives people to behave the way they do. Once you're on set, there's not a lot of time to discuss your character, but one has experienced and read about people like this. I'm sure that she's motivated by love, so she can be as merciless as she wants because it's a means to an end. She feels that she's going to be part of his life forever. There are women who do this – well, aren't there? You think of like the Moors murders – women under the influence of their husbands. Of course, I'm not of that ilk. I don't think I have much ruthlessness about me."

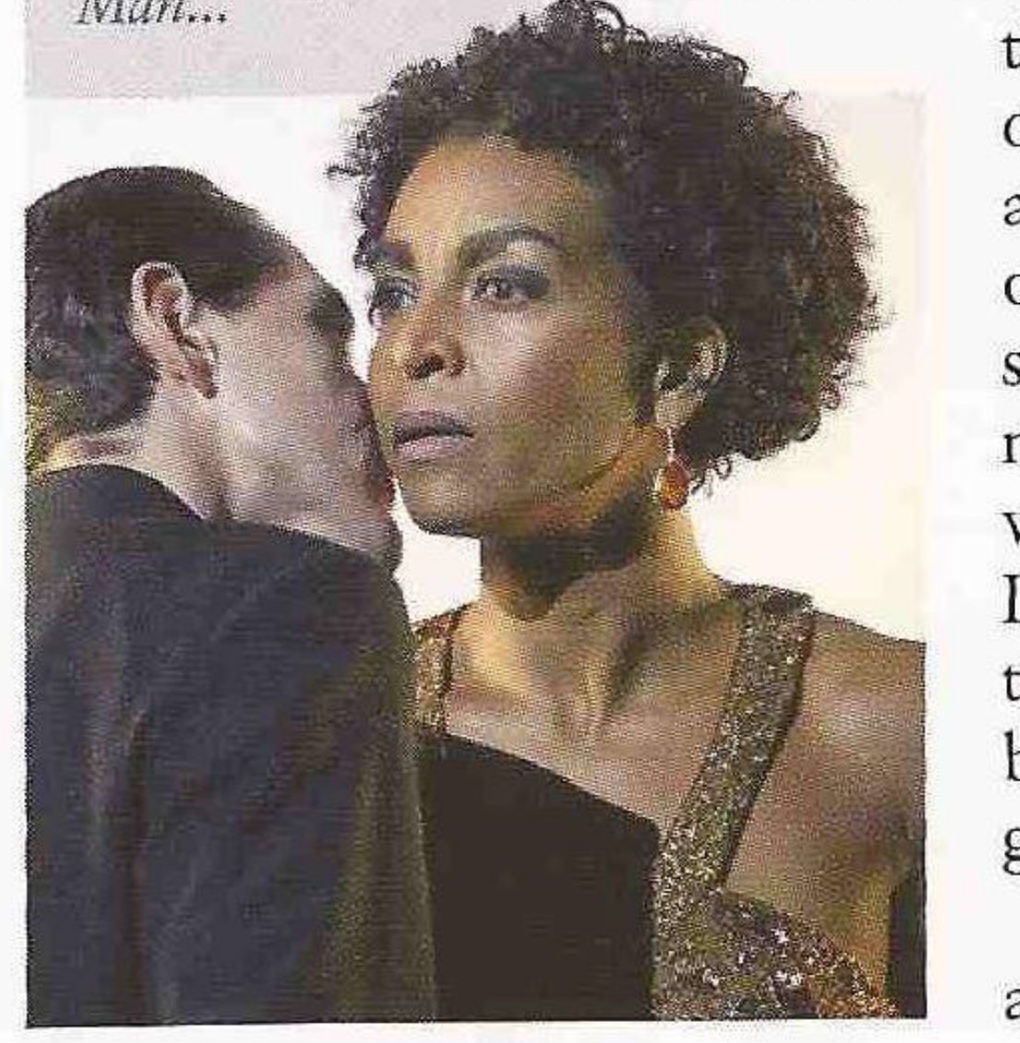
On-screen chemistry is important, especially a husband-and-wife relationship. How has Thelma gone about 'making magic' with Mark?

"I don't really... well, I don't know. It's about giving, I think. The best actors are not selfish actors. It must be awful to... well, I don't think it's ever happened to me... oh yes, it did happen once, way, *way* back. No, *twice*! It's happened twice: once in theatre, once in television, where there was just nothing happening between another actor and myself. It just means that you don't enjoy the job so much."

Thelma said 'yes' to Lady Thaw because her two grandsons are "massive *Doctor Who* fans! I thought, 'If I don't do this job, I'll never be able to face these children again.' They'd never have forgiven me. I think I've probably got a good deal of 'cred' out of it. I'm not a great television fan, I'm afraid – I don't watch a lot – but I did think, when I read the script, how exciting it is."

Thelma was born in 1929, in Middlesbrough, North Yorkshire. In a career dating back to the 1950s, she remains best known for her portrayal of Mavis Riley, a role that she played for 26 years in ITV soap *Coronation Street*. "It's nearly ten years since I left," she points out. "It was lovely work, and I only left because otherwise I might have seen out my years in that role. I wanted another go at theatre, radio, and film. It was a step into the dark, really, but it worked out."

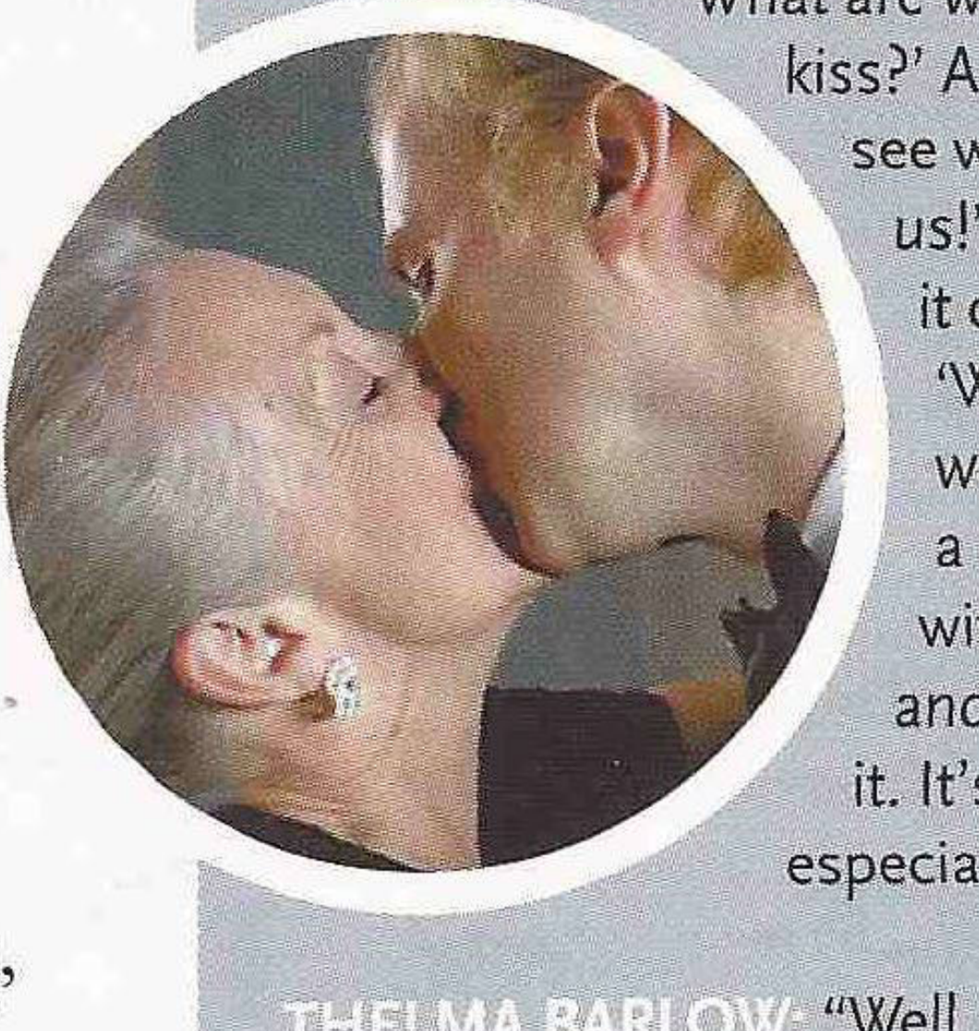
In fact, Thelma started her career in the theatre, playing major roles at the Nottingham Playhouse and the Bristol Old Vic. "Those were some of my happiest times in the business," she says. So would she take advantage of a GMD to return to those years?



"I don't think I'd want to," she considers, "because I've lived so happily and fully that I've no regrets, and I want to see what *this* age brings. I love being what I am now. I shocked some of my friends the other night when I admitted that I enjoy being old! One of the fascinating things about the profession, and of getting old, is that I'm still learning. There's so much to learn. I'm not working as much now, so I've never had as much time at home, and there are books to be read, and the garden to look after..."

Any unfulfilled ambitions, then?

## Sealed**witha**Snog



**MARK GATISS:** "'Snog' is a very pejorative word. There were no tongues. We did talk about it: I said, 'What are we going to do about this kiss?' And Thelma said, 'Let's see where the passion takes us!' She's lovely. When it came to it, I thought, 'Well, it's just something we have to do.' We did a couple of rehearsals without going all the way, and then we just went for it. It's quite startling, I think, especially on a Saturday night."

**THELMA BARLOW:** "Well, you're not doing it; the character that you're creating is doing it, really. I know that you have to do it physically and mentally, but it's not really Thelma Barlow kissing Mark, you know? You just put it on. You wear it. I had to put it out of my head that I'd just met this chap, and I'm old enough to be his grandmother! I haven't kissed anyone on stage or on set for a very long time, actually – a *very* long time. But it wasn't me doing it; it was Lady Thaw. So it was fine."

**RICHARD CLARK:** "You can't really handle it with sensitivity. You just have to go, 'There's nothing I can do to help you. Get on with it.' There's no time for me to mollycoddle them. Filming is very expensive. You don't want to be insensitive when you're dealing with scenes like that, but actually a kiss, if you're dealing with professional actors like Mark and Thelma, is just part of the job. They didn't bat an eyelid. They're both hugely experienced. There's no time to mess around."

## AgeConcern

*At the end of April, DWM caught up with Russell T Davies (on his 44th birthday, no less!) and Stephen Greenhorn to find out about the ageing process. We're horrible like that.*

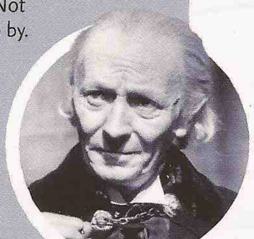
**Hello, Russell and Stephen. Complete the adage: "Life begins at..."**
**Russell:** "It's my birthday today! This is too cruel."

**Happy birthday. Have you had any cake?**
**Russell:** "No. Dear God."
**Stephen:** "Life begins at... 43, which is how old I'll be on *my* next birthday. I like to think the best is still to come."
**Russell:** "At my age, I have to use the whole of my hand to press a button; I can't guarantee a single finger is going to hit home!"

**What's your earliest memory?**
**Stephen:** "A beach in Ireland. Drinking milk from a cat's bowl. Treacle toffees the size of saucers. The smell of a Silvercross pram. The itch of a home-made balaclava."
**Russell:** "Being held upside down when I was two, with broken glass in my mouth. I was in my grandmother's pub, The Cornish Mount, in Swansea, in an alley called Salubrious Passage. What a great name! I bit a glass, broke it, swallowed it, and some old boozer hauled me up by my ankles and shook me until I spat it out. Many years later, I met [movie director] Anthony Minghella, and mentioned that I was from Swansea. 'Salubrious Passage!' he said. Of all the conversations I wanted to have with him, that wasn't it."

**How old is too old for a man to: a) wear a leather jacket; b) skateboard; c) live to?**
**Russell:** "Leather jacket? Fifty-four.
**Stephen:** "Or when the texture of the leather and the skin on his face are indistinguishable."
**Russell:** "Skateboard? Nineteen – although Joe Millson, who plays Maria's dad in *The Sarah Jane Adventures*, is a world-class skateboarder, so he's the exception."
**Stephen:** "But you're too old to skateboard when you've had both hips replaced. This is a fact."
**Russell:** "Live to? Three-hundred-and-seventy-eight, please!"
**Stephen:** "Well, I'd like to live forever."

**"I'm gonna live forever, I'm gonna learn how to fly," sang the kids from *Fame*. If you were gonna live forever, what recreational activities would *you* take up to pass the time?**
**Russell:** "Well, all of them. Eventually."
**Stephen:** "Yes, definitely. With an infinite amount of time to fill, I'd choose to be modestly competent at many different things, rather than the very best at just one."
**Russell:** "I'd start with the piano. I've never played a note of anything in my whole life. Never even had one lesson. Not even the recorder. Passed me by. I'd start there."



**Which member of the *Doctor Who* team have you aged better than?**
**Russell:** "William Hartnell."
**Stephen:** "Frankly, I'd say almost all of them. Have you seen the hours they work? The schedules they keep to? I wouldn't be surprised if most of them aren't just empty husks held together by gaffer tape and caffeine."

◀ After almost eight decades?

"To play Lady Macbeth!" she jumps in, laughing. "No, I've always been careful of ambitions. If I say, 'That's the part I want to play,' and someone casts me and I make an absolute wally of myself in it…! Well, that's why I've never had any burning ambitions. But I would like to do some costume drama. I've a great feeling for period, I think."

**01.30** "I wanted to create an apparently genteel old lady," says Stephen, when **DWM** quizzes him after the meal break, "who in reality is a power-hungry, ruthlessly ambitious villain. Lady Thaw isn't based on anyone in particular, but Lady Macbeth is a good comparison. Casting Thelma is a masterstroke, I think, because she's such a sympathetic actor that the audience automatically warms to her – only to have their expectations confounded. It's great to see her play nasty for a change."

*▲ Above: The Doctor discovers that Lazarus has risen from the dead. Well, durr!*

*▶ Hooray! At last Martha gets out of that jacket and into a frock!*

*▼ Thelma Barlow as Lady Thaw.*

**01.50** Lazarus is moving through the crowd, arms outstretched. Guests surround him, shaking his hand, patting him on the back or just gazing at him in wonder. He is lit by a constant halo of flash photography. Still on the platform, Martha watches him. Beside her, the Doctor is examining the capsule…

"Cut!" says Richard. "We'll go again. Freema, can you turn around a bit quicker?"

"Does anyone want a drink?" asks make-up man Steve. "Water? Orange?"

"Gin and tonic, please," pipes up Freema.

"Vodka and orange," requests David.

"Ohh," scoffs Steve, "get over yourselves."

**02.05** Mark nips to the loo. Excitingly, the toilets here are flushed with rainwater. The Senedd is big on sustainable development. "I thought you were going to come with me," he tells **DWM**, on his return. "You're supposed to be observing me at work!"

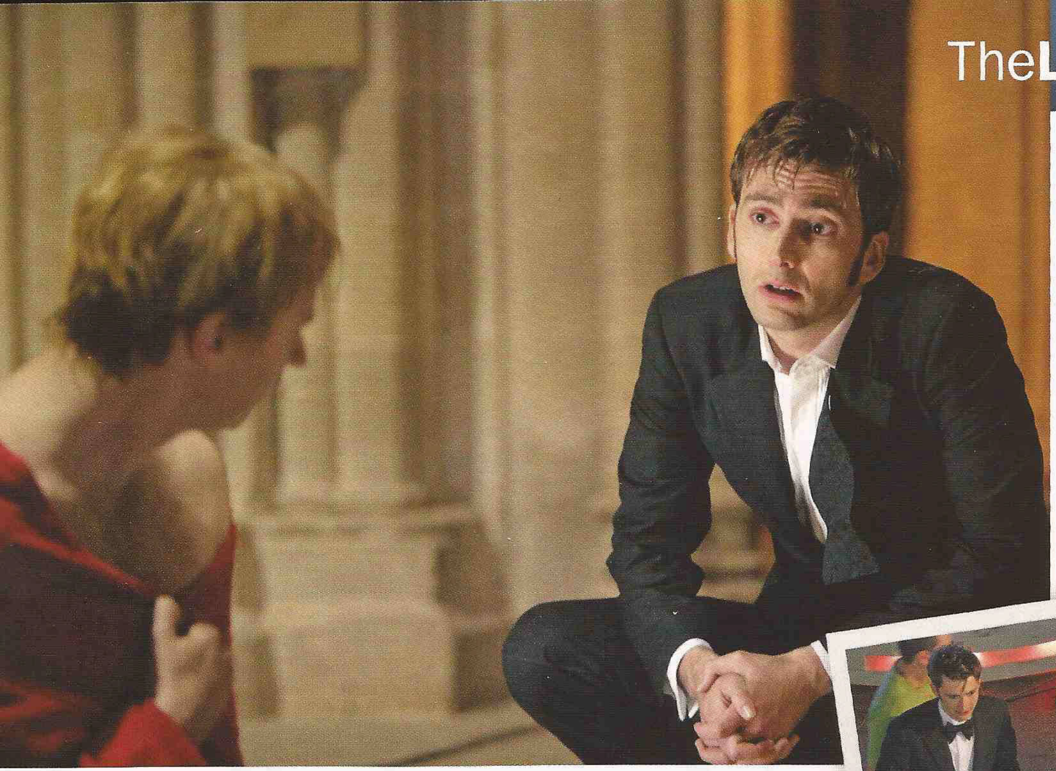
**02.30** David is struggling to keep a straight face ("Just occasionally, I see a little glint in his eye," says Mark, "as if he's about to corpse, but he hasn't yet") during the Doctor and Lazarus's set-to over some canapés. "I've got to wolf them down," Mark tells **DWM**. "At the risk of making a rod – or a vol-au-vent – for my own back, I really want to stuff them in, be kind of feral, kind of shocked at what I'm doing… but if I have to do this six times, I think I'll throw up all over the GMD."

Mark is shovelling them in so fast that the waiter he grabs them from is given a fresh tray every few takes.

**03.00** "In a few years, you'll look back at this conversation," Lazarus tells the Doctor, "and laugh at how wrong you were." He kisses Martha's hand – long enough to be clear that he's enjoying it.

"That's disgusting!" giggles Freema, as Mark continues to use tongues well after Richard has called 'cut'. The flirt!

**03.25** Early-morning fatigue. Richard has to keep his team from flagging. "Most of this episode takes place at night," says the director, "and we've chosen a location that has huge glass windows, which is rather foolhardy of us. Night shoot after night shoot. Of course, the crew is used to it – more so than I am, cos they spend



most of the year just filming, whereas most of my year is in pre- or post-production. They're keeping *me* going! The thing with night shoots is, you never get a sense of the day changing. You work through the night, get in, go to bed, and then you get up again late afternoon. There's no point at which you clock the change of day, so you're in this permanent kind of night-time experience."

In between takes, David sits on the GMD platform. Don't you think he looks tired? Was that a yawn? "It might have been," he admits. "I'm sure I saw you yawning too."

**DWM** informs David that he must have been mistaken.

"Well, we'll make it," he laughs. "Two hours to go, mate."

Has David enjoyed working with Mark?

"We've worked together quite a lot," he says. "We did *The Quatermass Experiment*, and *Randall and Hopkirk (Deceased)*, although we didn't actually have any scenes together on that, and then we've done some Big Finish *Doctor Who* audio plays as well. I like the shorthand that you have with somebody that you know. He can crack you up, but he's very professional; he doesn't *try* to. Also, he really wants to get it right. He's getting to play a *Doctor Who* villain; he's not going to mess it up for himself."

"It's a terrible weight of responsibility," agrees Mark. "This is the one that I really don't want to mess up. To me, it's all about believing – self-believing – and not in any way taking the mickey. I've resisted the temptation to speak archly all the time! There are so many lines that are such fun to play. I've practiced them in the mirror. My favourite at the moment is when the Doctor says, 'This isn't about improving; this is about you and your customers living a little longer,' to which I say, 'Not a little longer, Doctor, a *lot* longer!' I'm totally with Lazarus on this: I'd do anything to live forever. I think it's worth sacrificing a few people. Heh heh!"

**03.35** Take after take after take, from every angle. Mark is still putting those nibbles away. In between takes, he doesn't much look like a man who fancies another canapé. In fact, he has chronic indigestion. "Excuse me," he burps. "Sorry!"

"After all these years I've **finally** done it, I've appeared in **Doctor Who**. It's **unreal**, but I feel very **contented.**"

**03.40** Mark declares that he never wants to see another canapé for as long as he lives. "How much longer must I keep stuffing my face?" he asks.

Not a little longer, Mark, a *lot* longer. Bwhahahaha...

**04.15** Thunder strikes. The weather is taking a turn for the worse. "The picture's gone," says Dan, peering at the camera monitor. "Oh no, it's back... no, it's gone again."

But never mind the oncoming storm: Richard needs a shot of Mark and Thelma strolling away, into the throng of adoring guests, as David and Freema discuss the damage that Lazarus might have done. "My feet are killing me," groans Thelma, removing her shoes. "Can't you shoot me from the knees up?"

**04.25** It's raining. Heavily. This is great news for the Senedd toilets, which will be flushing for weeks to come, but not so good for the *Doctor Who* team. The sound of the rain drumming against the roof is ruining each take. "But imagine if we were outside now," says Mark. "We'd be screwed."

Pity the poor fans, then, still stood out there. They must be soaked to the skin. "They've been there for days," muses David.

Mark shrugs. "Maybe they're waiting for you to say hello."

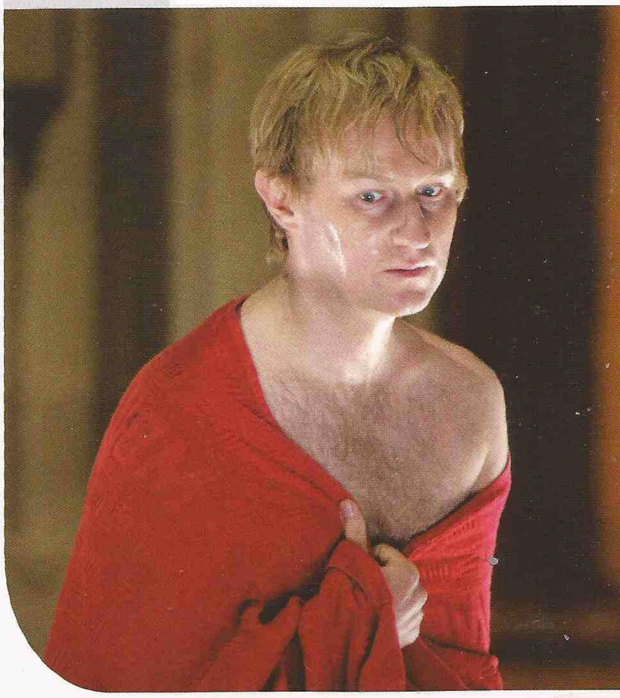
"I have! Several times!"

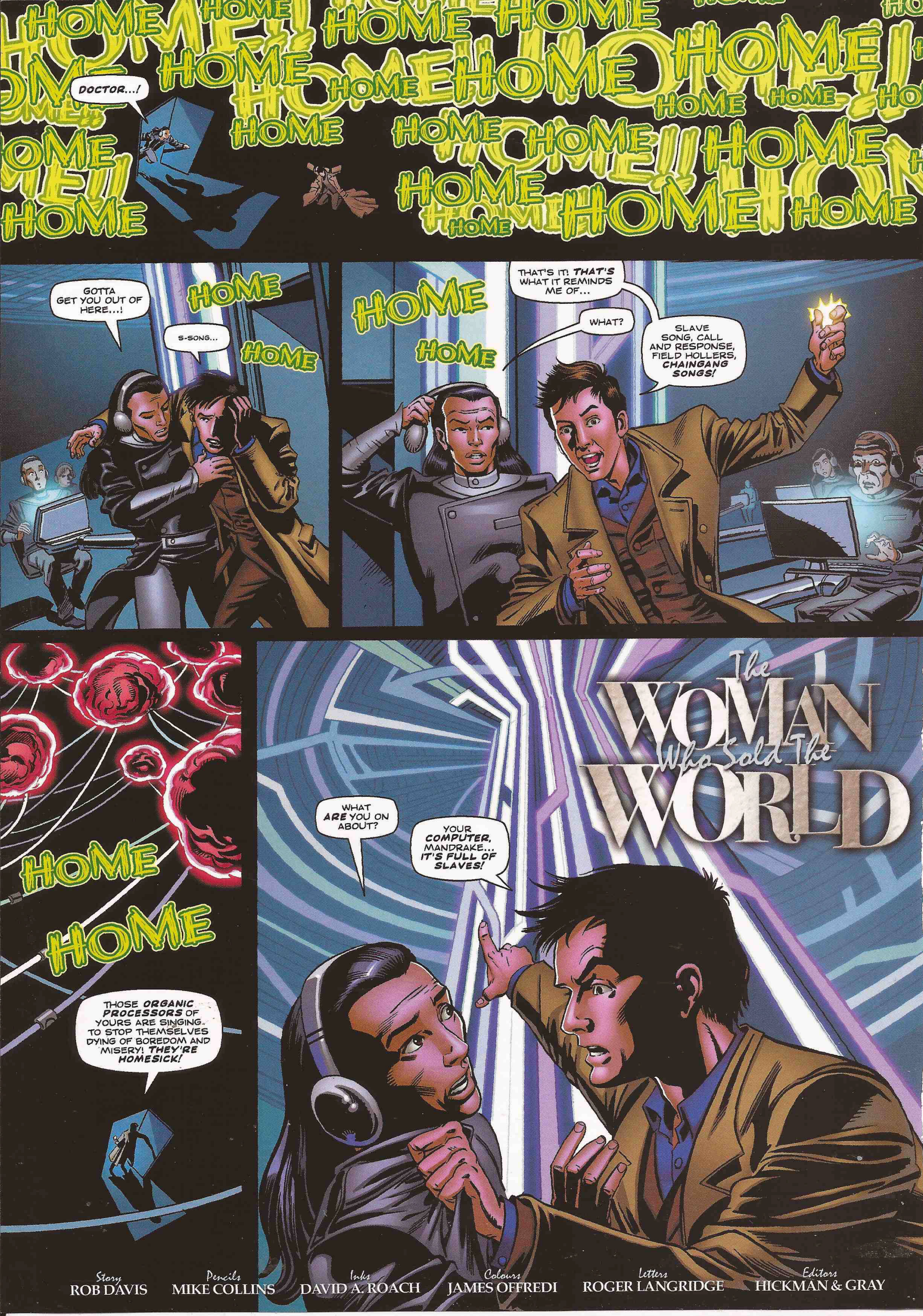
"Whenever you're filming," says Richard, "it's a bit like a military campaign: you plan it down to the final detail, but then it takes on a life of its own, and you're constantly having to adjust, cos anything can happen. You just have to adjust to a lightning storm. What else can you do? If the rain doesn't stop soon, we might have to change the camera angles so that we don't see through the glass..."

**04.50** Finally, Mark is released. The rain stopped, the scene was completed, and Lazarus is free! His final night at the Senedd has come to an end. "I realise," says Mark, "that at the back of my mind, for all these years, I've been thinking, 'Will this ever happen? Will I ever be in *Doctor Who*?' And now it has. It's not in any way an anticlimax, although it still feels very unreal. It's a funny thing to say, but I feel very much at peace with myself, cos finally I've done it. I feel very, *very* contented."

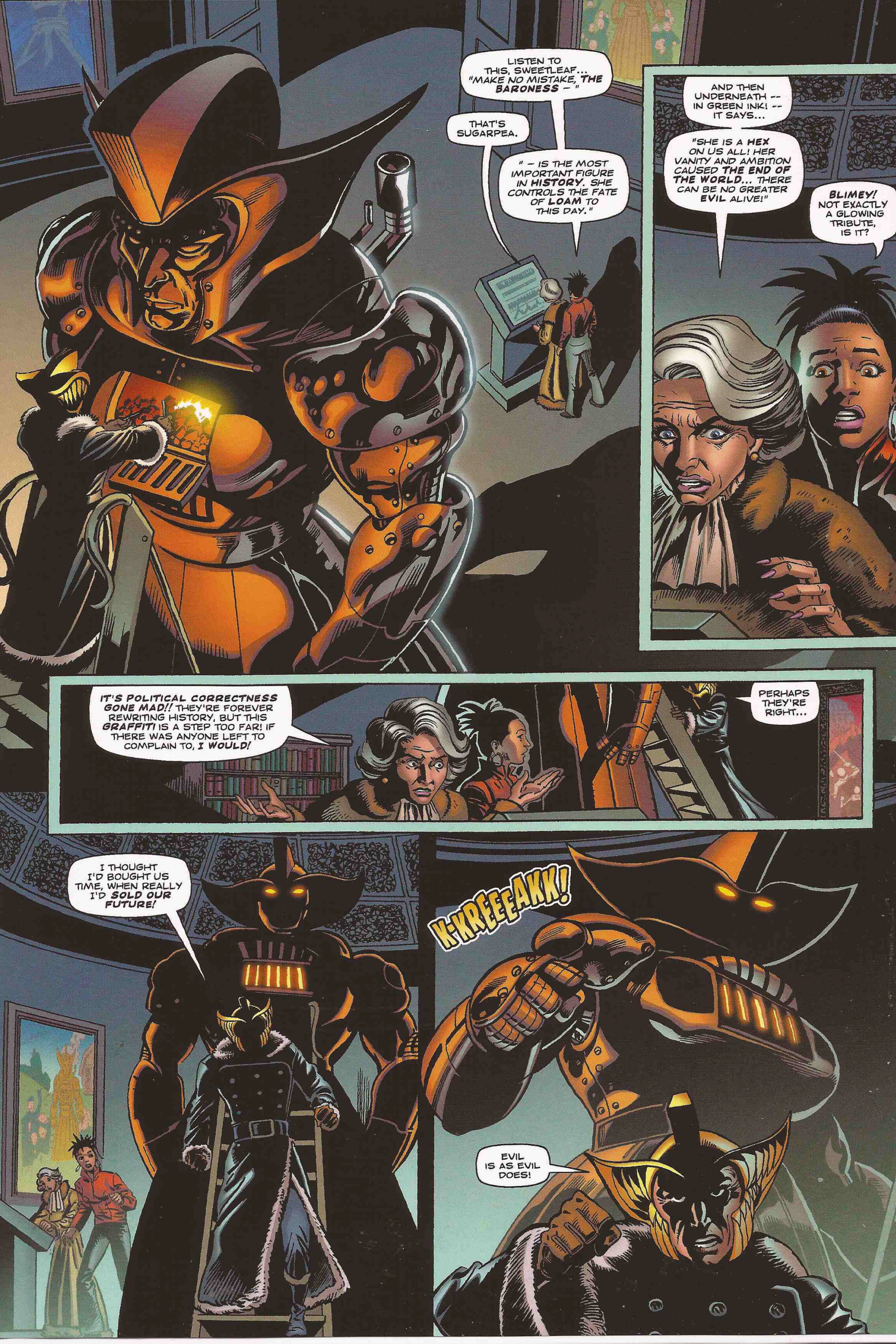
▲ *Main picture: Lazarus (Mark Gatiss) and the Doctor (David Tennant) have a final confrontation.*

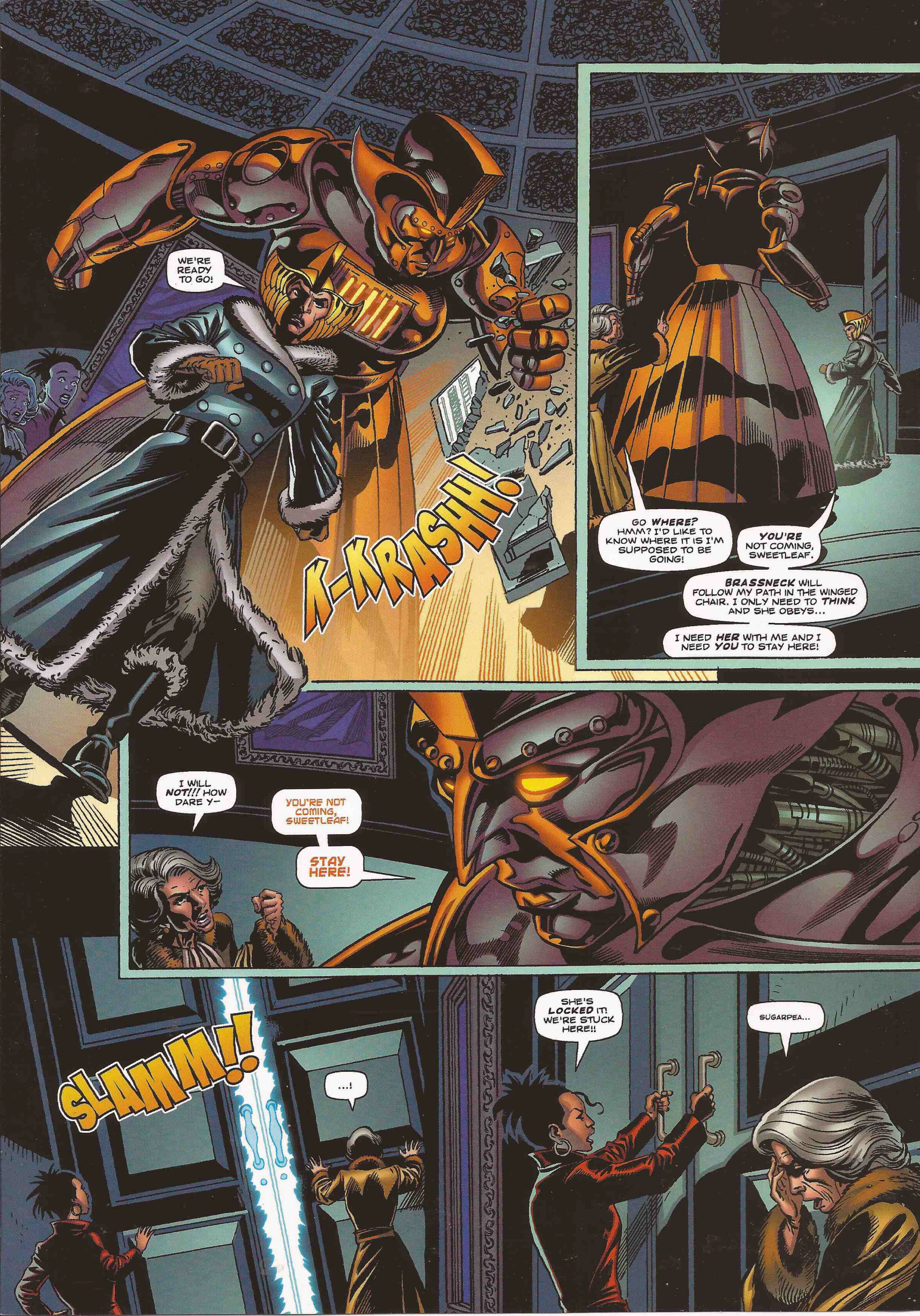
▼ *Below: Young again, but Lazarus isn't quite human any more...*

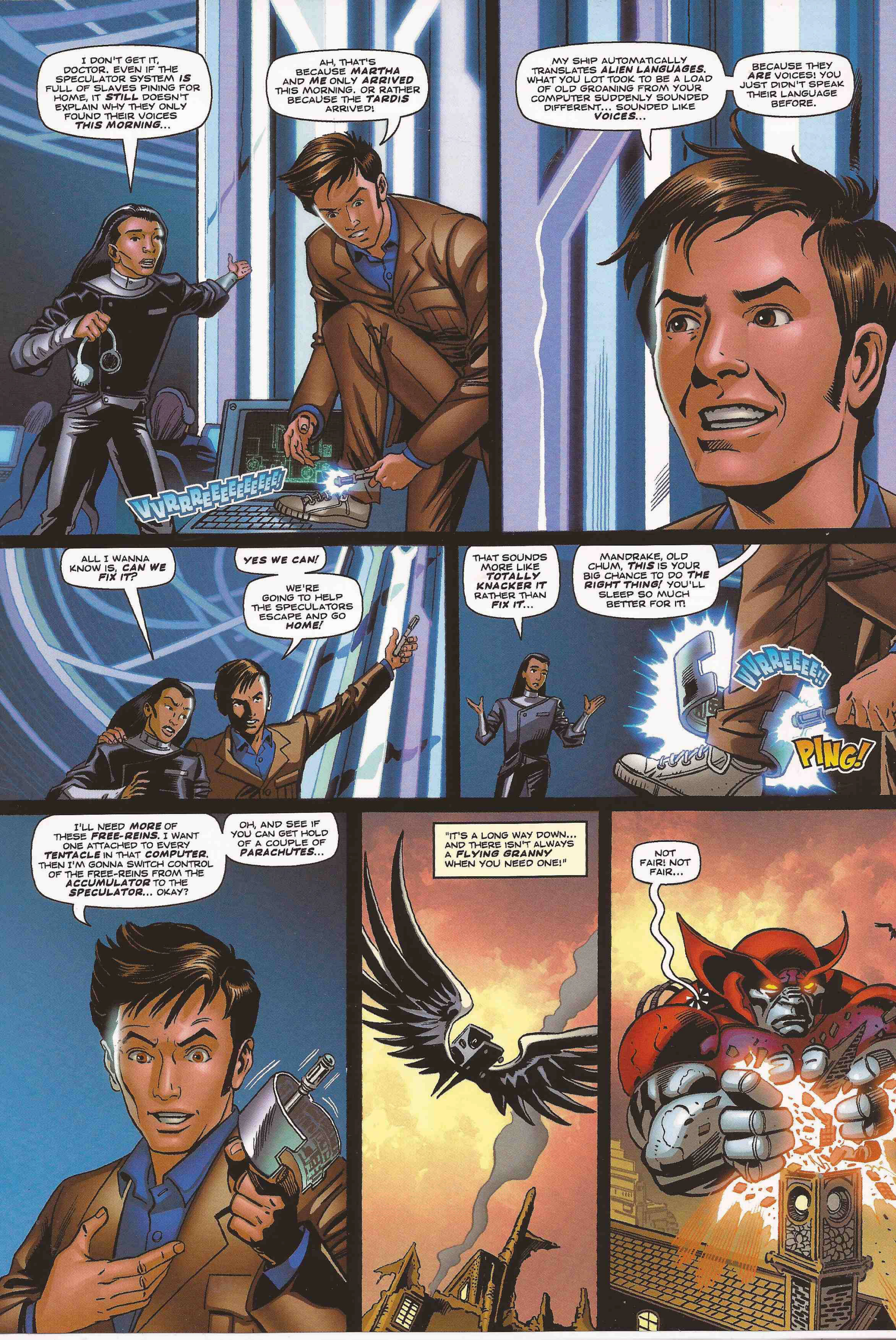


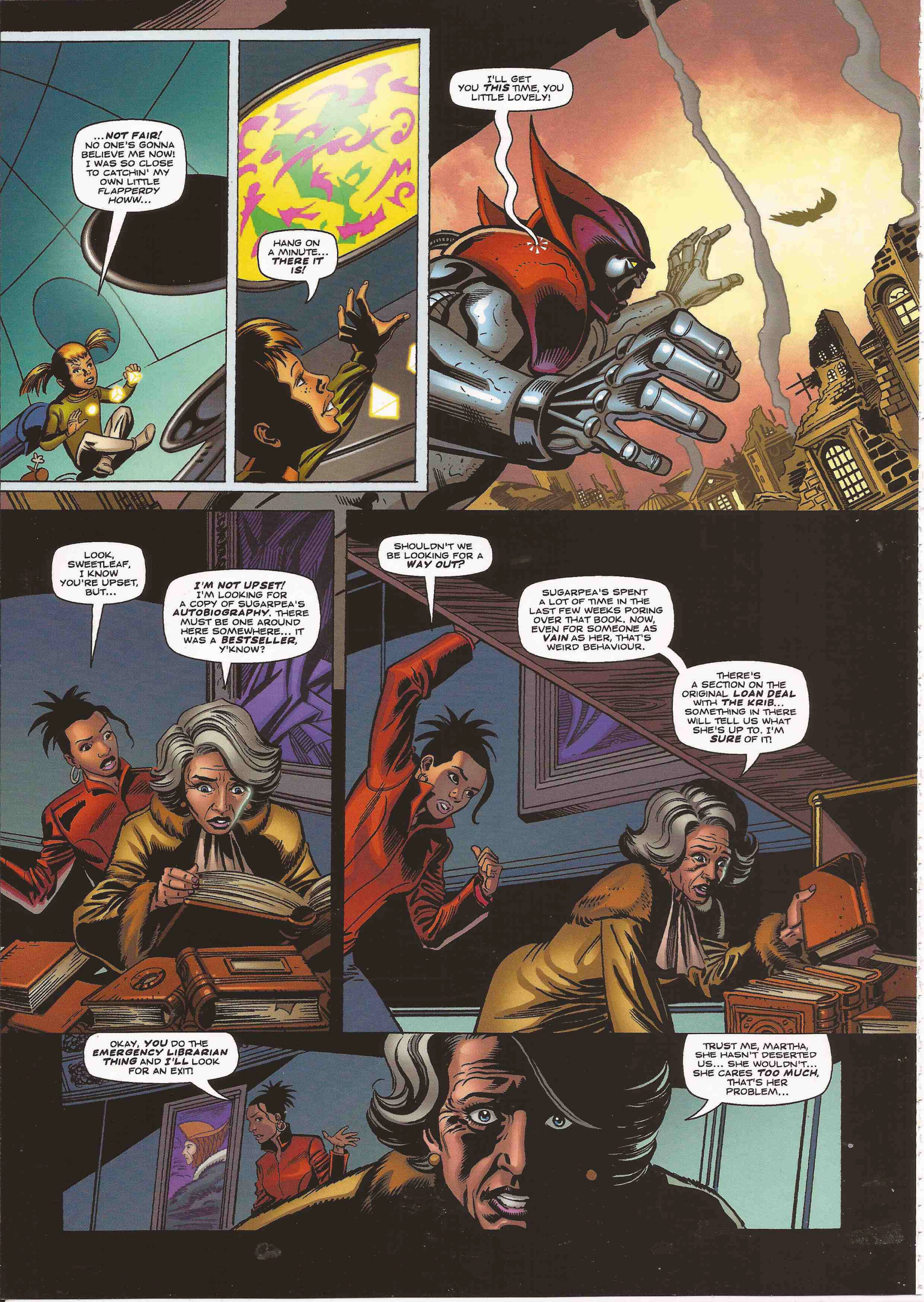

HOME! HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME!
DOCTOR...!
GOTTA GET YOU OUT OF HERE...!
S-SONG...
HOME
HOME
THAT'S IT! THAT'S WHAT IT REMINDS ME OF...
WHAT?
SLAVE SONG, CALL AND RESPONSE, FIELD HOLLERS, CHAINGANG SONGS!
HOME
HOME
The WOMAN Who Sold The WORLD
WHAT ARE YOU ON ABOUT?
YOUR COMPUTER, MANDRAKE... IT'S FULL OF SLAVES!
HOME
HOME
THOSE ORGANIC PROCESSORS OF YOURS ARE SINGING TO STOP THEMSELVES DYING OF BOREDOM AND MISERY! THEY'RE HOMESICK!

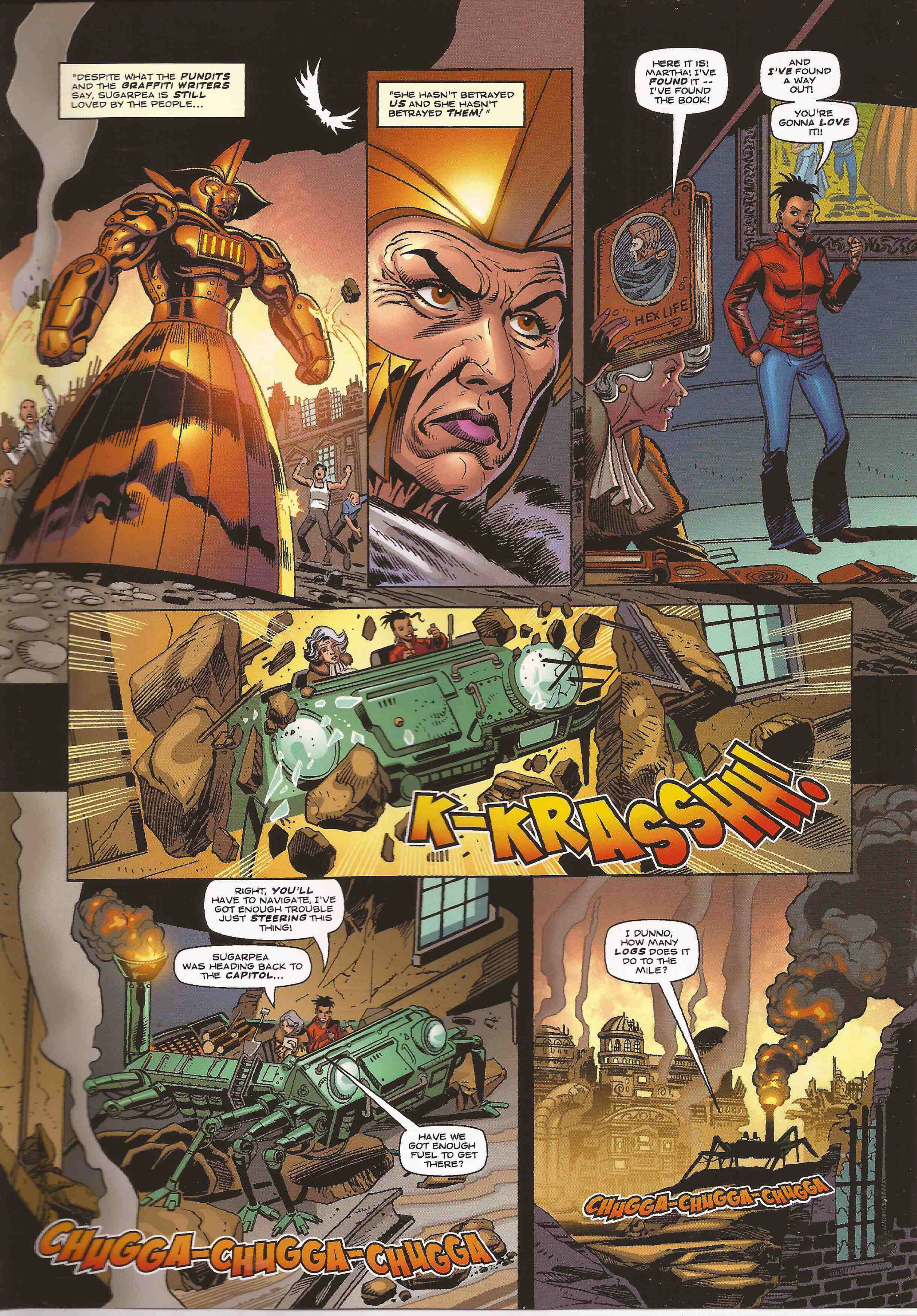
*Story* ROB DAVIS *Pencils* MIKE COLLINS *Inks* DAVID A. ROACH *Colours* JAMES OFFREDI *Letters* ROGER LANGRIDGE *Editors* HICKMAN & GRAY

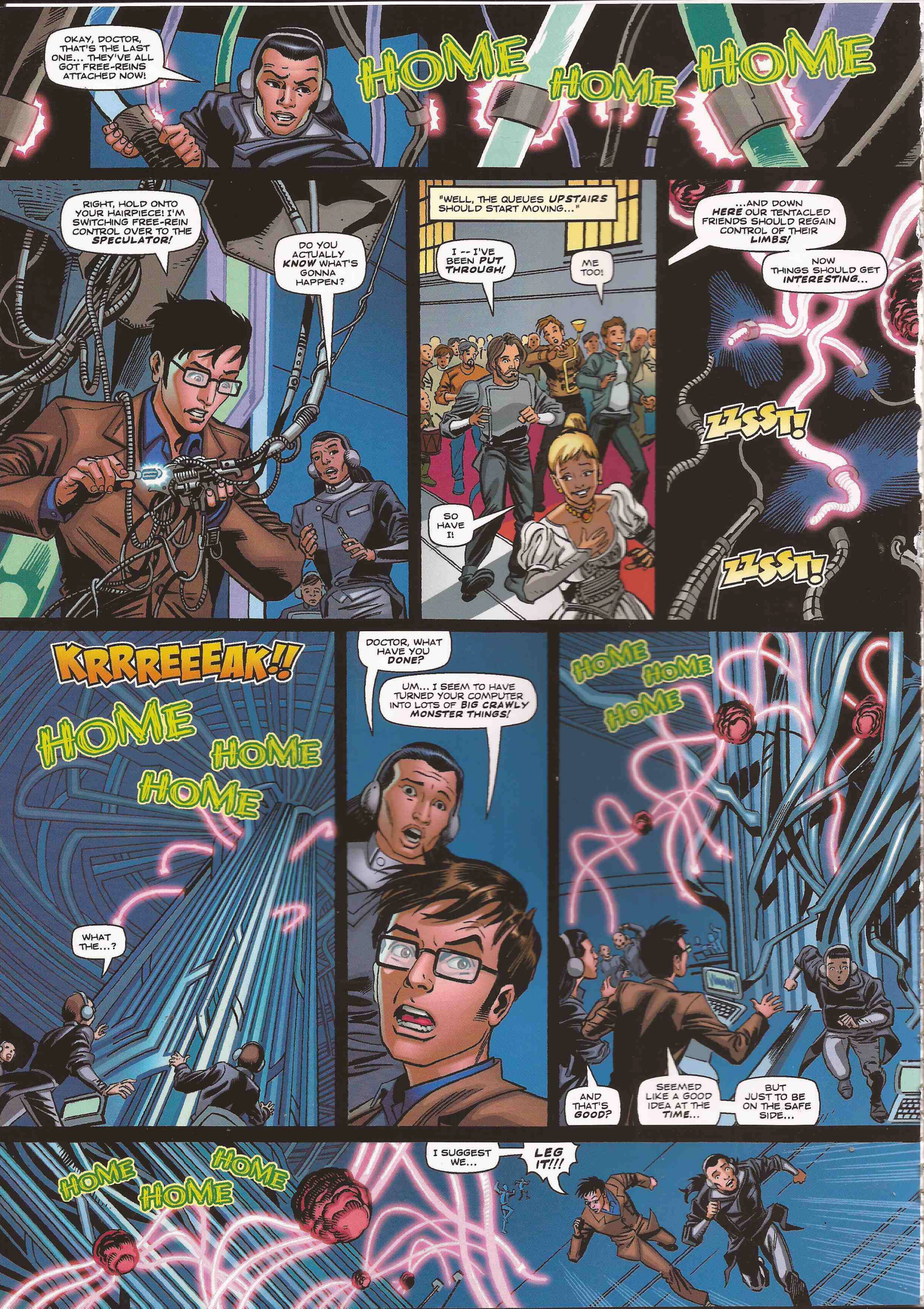

LISTEN TO THIS, SWEETLEAF... "MAKE NO MISTAKE, **THE BARONESS** – "
THAT'S SUGARPEA.
" – IS THE MOST IMPORTANT FIGURE IN **HISTORY**. SHE CONTROLS THE FATE OF **LOAM** TO THIS DAY."
AND THEN UNDERNEATH -- IN GREEN INK! -- IT SAYS...
"SHE IS A **HEX** ON US ALL! HER VANITY AND AMBITION CAUSED **THE END OF THE WORLD...** THERE CAN BE NO GREATER **EVIL** ALIVE!"
***BLIMEY!*** NOT EXACTLY A GLOWING TRIBUTE, IS IT?
***IT'S POLITICAL CORRECTNESS GONE MAD!!*** THEY'RE FOREVER REWRITING HISTORY, BUT THIS ***GRAFFITI*** IS A STEP TOO FAR! IF THERE WAS ANYONE LEFT TO COMPLAIN TO, ***I WOULD!***
PERHAPS THEY'RE RIGHT...
I THOUGHT I'D BOUGHT US TIME, WHEN REALLY I'D ***SOLD OUR FUTURE!***
K-KREEEEAKK!
EVIL IS AS EVIL DOES!

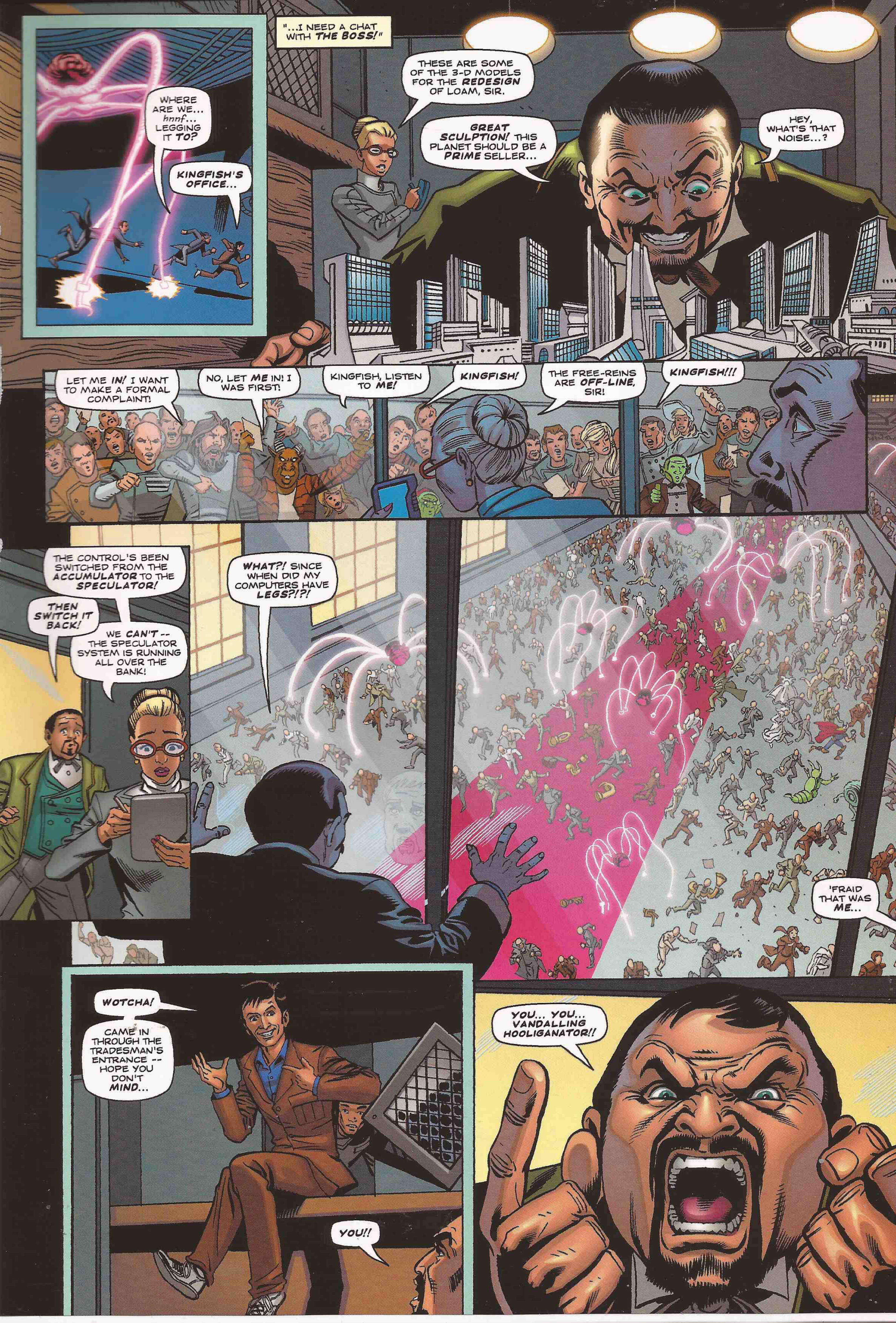

WE'RE READY TO GO!
K-KRASHH!!
GO WHERE? HMM? I'D LIKE TO KNOW WHERE IT IS I'M SUPPOSED TO BE GOING!
YOU'RE NOT COMING, SWEETLEAF.
BRASSNECK WILL FOLLOW MY PATH IN THE WINGED CHAIR. I ONLY NEED TO THINK AND SHE OBEYS...
I NEED HER WITH ME AND I NEED YOU TO STAY HERE!
I WILL NOT!!! HOW DARE Y–
YOU'RE NOT COMING, SWEETLEAF!
STAY HERE!
SLAMM!!
...!
SHE'S LOCKED IT! WE'RE STUCK HERE!!
SUGARPEA...

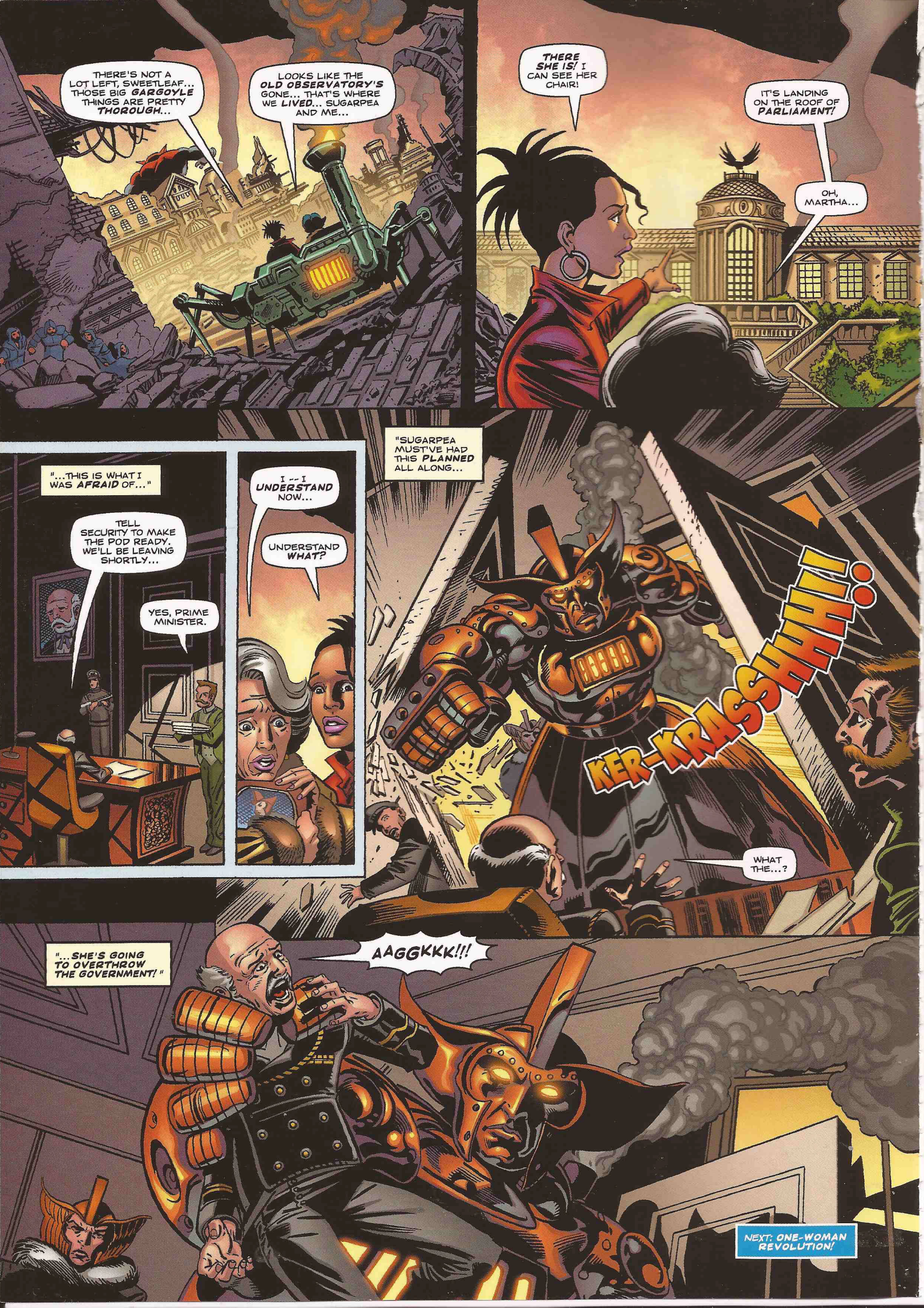

I DON'T GET IT, DOCTOR. EVEN IF THE SPECULATOR SYSTEM IS FULL OF SLAVES PINING FOR HOME, IT STILL DOESN'T EXPLAIN WHY THEY ONLY FOUND THEIR VOICES THIS MORNING...
AH, THAT'S BECAUSE MARTHA AND ME ONLY ARRIVED THIS MORNING. OR RATHER BECAUSE THE TARDIS ARRIVED!
VVRRREEEEEEEEEEE!
MY SHIP AUTOMATICALLY TRANSLATES ALIEN LANGUAGES. WHAT YOU LOT TOOK TO BE A LOAD OF OLD GROANING FROM YOUR COMPUTER SUDDENLY SOUNDED DIFFERENT... SOUNDED LIKE VOICES...
BECAUSE THEY ARE VOICES! YOU JUST DIDN'T SPEAK THEIR LANGUAGE BEFORE.
ALL I WANNA KNOW IS, CAN WE FIX IT?
YES WE CAN!
WE'RE GOING TO HELP THE SPECULATORS ESCAPE AND GO HOME!
THAT SOUNDS MORE LIKE TOTALLY KNACKER IT RATHER THAN FIX IT...
MANDRAKE, OLD CHUM, THIS IS YOUR BIG CHANCE TO DO THE RIGHT THING! YOU'LL SLEEP SO MUCH BETTER FOR IT!
VVRREEEE!!
PING!
I'LL NEED MORE OF THESE FREE-REINS. I WANT ONE ATTACHED TO EVERY TENTACLE IN THAT COMPUTER. THEN I'M GONNA SWITCH CONTROL OF THE FREE-REINS FROM THE ACCUMULATOR TO THE SPECULATOR... OKAY?
OH, AND SEE IF YOU CAN GET HOLD OF A COUPLE OF PARACHUTES...
"IT'S A LONG WAY DOWN... AND THERE ISN'T ALWAYS A FLYING GRANNY WHEN YOU NEED ONE!"
NOT FAIR! NOT FAIR...


***...NOT FAIR!*** NO ONE'S GONNA BELIEVE ME NOW! I WAS SO CLOSE TO CATCHIN' MY OWN LITTLE FLAPPERDY HOWW...
HANG ON A MINUTE... ***THERE IT IS!***
I'LL GET YOU ***THIS*** TIME, YOU LITTLE LOVELY!
LOOK, SWEETLEAF, I KNOW YOU'RE UPSET, BUT...
***I'M NOT UPSET!*** I'M LOOKING FOR A COPY OF SUGARPEA'S ***AUTOBIOGRAPHY***. THERE MUST BE ONE AROUND HERE SOMEWHERE... IT WAS A ***BESTSELLER***, Y'KNOW?
SHOULDN'T WE BE LOOKING FOR A ***WAY OUT?***
SUGARPEA'S SPENT A LOT OF TIME IN THE LAST FEW WEEKS PORING OVER THAT BOOK. NOW, EVEN FOR SOMEONE AS ***VAIN*** AS HER, THAT'S WEIRD BEHAVIOUR.
THERE'S A SECTION ON THE ORIGINAL ***LOAN DEAL*** WITH ***THE KRIB***... SOMETHING IN THERE WILL TELL US WHAT SHE'S UP TO. I'M ***SURE*** OF IT!
OKAY, ***YOU*** DO THE ***EMERGENCY LIBRARIAN THING*** AND ***I'LL*** LOOK FOR AN EXIT!
TRUST ME, MARTHA, SHE HASN'T DESERTED US... SHE WOULDN'T... SHE CARES ***TOO MUCH***, THAT'S HER PROBLEM...


"DESPITE WHAT THE PUNDITS AND THE GRAFFITI WRITERS SAY, SUGARPEA IS STILL LOVED BY THE PEOPLE...
"SHE HASN'T BETRAYED US AND SHE HASN'T BETRAYED THEM!"
HERE IT IS! MARTHA! I'VE FOUND IT -- I'VE FOUND THE BOOK!
HEX LIFE
AND I'VE FOUND A WAY OUT!
YOU'RE GONNA LOVE IT!!
K-KRASSHH!
RIGHT, YOU'LL HAVE TO NAVIGATE, I'VE GOT ENOUGH TROUBLE JUST STEERING THIS THING!
SUGARPEA WAS HEADING BACK TO THE CAPITOL...
HAVE WE GOT ENOUGH FUEL TO GET THERE?
CHUGGA-CHUGGA-CHUGGA
I DUNNO, HOW MANY LOGS DOES IT DO TO THE MILE?
CHUGGA-CHUGGA-CHUGGA


OKAY, DOCTOR, THAT'S THE LAST ONE... THEY'VE ALL GOT FREE-REINS ATTACHED NOW!
HOME HOME HOME
RIGHT, HOLD ONTO YOUR HAIRPIECE! I'M SWITCHING FREE-REIN CONTROL OVER TO THE SPECULATOR!
DO YOU ACTUALLY KNOW WHAT'S GONNA HAPPEN?
"WELL, THE QUEUES UPSTAIRS SHOULD START MOVING..."
I -- I'VE BEEN PUT THROUGH!
ME TOO!
SO HAVE I!
...AND DOWN HERE OUR TENTACLED FRIENDS SHOULD REGAIN CONTROL OF THEIR LIMBS!
NOW THINGS SHOULD GET INTERESTING...
ZZSST!
ZZSST!
KRRRREEEEAK!!
HOME HOME HOME
WHAT THE...?
DOCTOR, WHAT HAVE YOU DONE?
UM... I SEEM TO HAVE TURNED YOUR COMPUTER INTO LOTS OF BIG CRAWLY MONSTER THINGS!
HOME HOME HOME
AND THAT'S GOOD?
SEEMED LIKE A GOOD IDEA AT THE TIME...
BUT JUST TO BE ON THE SAFE SIDE...
HOME HOME HOME
I SUGGEST WE...
LEG IT!!!


WHERE ARE WE... *hnnf*... LEGGING IT **TO?**
**KINGFISH'S OFFICE...**
"...I NEED A CHAT WITH **THE BOSS!**"
THESE ARE SOME OF THE 3-D MODELS FOR THE **REDESIGN** OF LOAM, SIR.
**GREAT SCULPTION!** THIS PLANET SHOULD BE A **PRIME** SELLER...
HEY, WHAT'S THAT NOISE...?
LET ME **IN!** I WANT TO MAKE A FORMAL COMPLAINT!
NO, LET **ME** IN! I WAS FIRST!
KINGFISH, LISTEN TO **ME!**
**KINGFISH!**
THE FREE-REINS ARE **OFF-LINE,** SIR!
**KINGFISH!!!**
THE CONTROL'S BEEN SWITCHED FROM THE **ACCUMULATOR** TO THE **SPECULATOR!**
**THEN SWITCH IT BACK!**
WE **CAN'T** -- THE SPECULATOR SYSTEM IS RUNNING ALL OVER THE BANK!
**WHAT?!** SINCE WHEN DID MY COMPUTERS HAVE **LEGS?!?!**
'FRAID THAT WAS **ME...**
**WOTCHA!**
CAME IN THROUGH THE TRADESMAN'S ENTRANCE -- HOPE YOU DON'T **MIND...**
**YOU!!**
**YOU... YOU... VANDALLING HOOLIGANATOR!!**


THERE'S NOT A LOT LEFT, SWEETLEAF... THOSE BIG GARGOYLE THINGS ARE PRETTY THOROUGH...
LOOKS LIKE THE OLD OBSERVATORY'S GONE... THAT'S WHERE WE LIVED... SUGARPEA AND ME...
THERE SHE IS! I CAN SEE HER CHAIR!
IT'S LANDING ON THE ROOF OF PARLIAMENT!
OH, MARTHA...
"...THIS IS WHAT I WAS AFRAID OF..."
TELL SECURITY TO MAKE THE POD READY. WE'LL BE LEAVING SHORTLY...
YES, PRIME MINISTER.
I -- I UNDERSTAND NOW...
UNDERSTAND WHAT?
"SUGARPEA MUST'VE HAD THIS PLANNED ALL ALONG...
KER-KRASSHHH!!
WHAT THE...?
"...SHE'S GOING TO OVERTHROW THE GOVERNMENT!"
AAGGKKK!!!
NEXT: ONE-WOMAN REVOLUTION!

DOCTOR · WHO

**BROADCAST**
Saturdays 23-30 June, BBC One

**STARRING**
David Tennant, Freema Agyeman, John Barrowman, John Simm, Trevor Laird, Adjoa Andoh, Reggie Yates, Gugu Mbatha-Raw, Tom Ellis, Nichola McAuliffe, Alexandra Moen

**WRITER**
Russell T Davies

**DIRECTOR**
Colin Teague

**IN A NUTSHELL**
Since Martha Jones last spoke to her mother, from aboard an overheated Pentallian, there's been a British election. Harriet Jones is ancient history, and the new Prime Minister is Harold Saxon. While millions of voters trusted his sharp suit and winning smile, only the Doctor, Martha and Captain Jack Harkness know his true intentions – and these have very little to do with lowering council tax or reducing monthly rubbish collections. The planet Earth is about to enter its darkest days...

**QUOTE, UNQUOTE**
HAROLD SAXON: What this country really needs, right now, is a Doctor.

TV PREVIEW

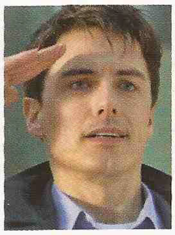
## EPISODES 12 & 13:

# THE SOUND OF DRUMS LAST OF THE TIME LORDS

**BY THE TIME YOU READ THIS,** spoiler-fearing reader, one of two things will have happened. Pre-broadcast publicity may have revealed the central threat in these episodes, or you'll still be gloriously oblivious. Though you'll be glad to know, there are no plans to blow any surprises on the front cover of the *Radio Times*! Well, not as **DWM** goes to press, anyway...

*The Sound of Drums* takes place in present-day London, presided over by one Harold Saxon, who you *may* have noticed being sporadically name-checked throughout this series. Together with *Last of the Time Lords*, it forms a story which is epic in a way which no *Doctor Who* story has been before.

"Episode 12 takes us into brand new territory," admits Russell T Davies, hissing softly through a confessional box partition and disguised as an old woman. "The key words in the Tone Meeting were 'urban thriller'. We've done modern-day London before, but not with Mr Saxon in charge! Oh, you'll be weeping for the halcyon days of Harriet Jones. So you can expect lots of Men in Black, car chases, mean streets, gunfire, bleak warehouses, armed police, the works. It's a hard and gritty world: a new form of adventure, for us. And at the same time, the scale goes worldwide. It's not just Britain caught up in Saxon's plans."



The scope of these two episodes, he adds, "has stretched our team to the limit. God help 'em. We like to go big for a finale! Though being brilliant, as ever, they were able to plan well in advance. I was first able to brief Edward Thomas about the biggest set a good nine months ago, so he saved his pennies for it!"

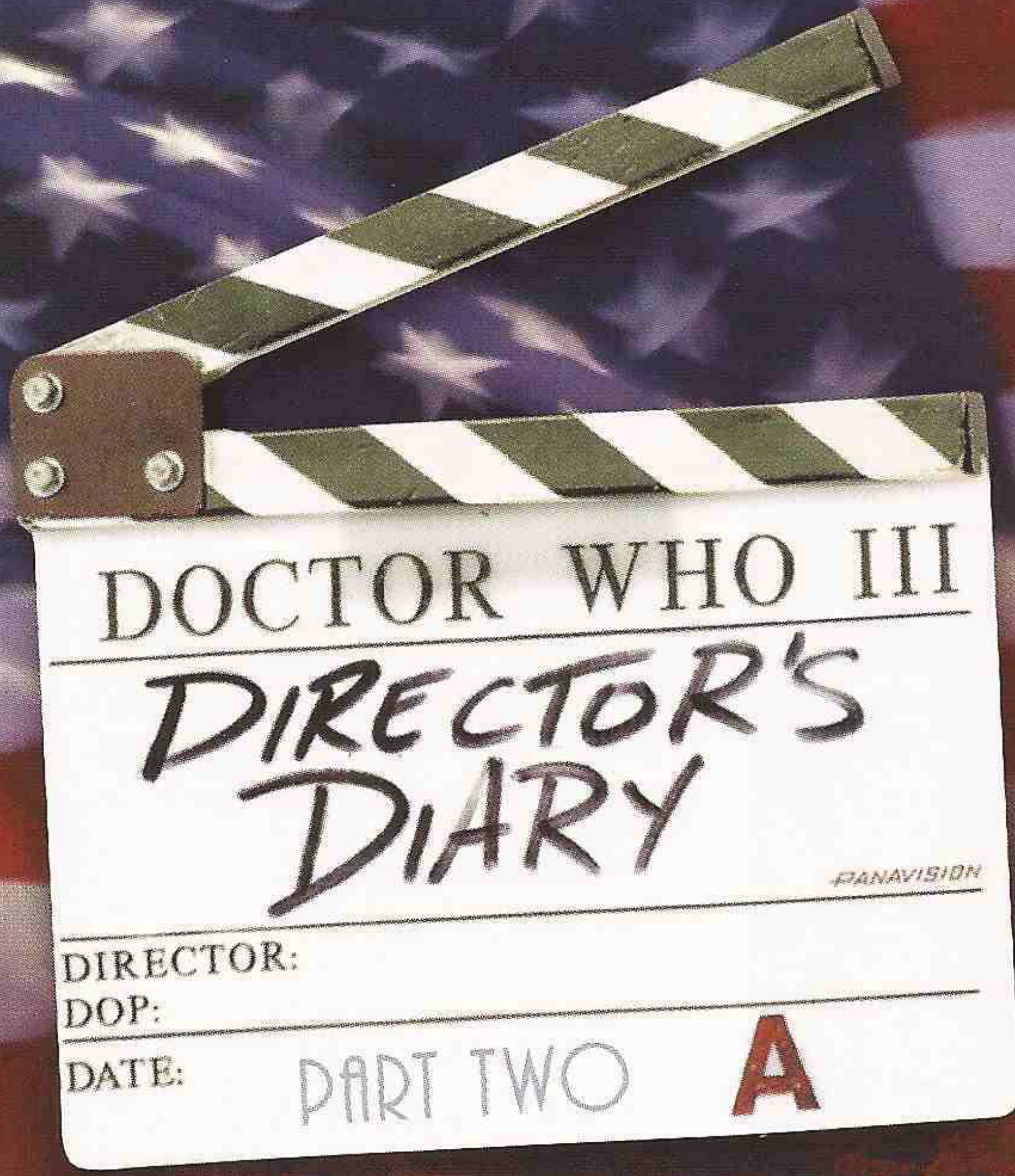
Here's another thing we can tell you about these episodes: they're dark. At times, to put it in Spinal Tap terms, they're none-more-black.

"I suppose that's true," considers Russell, "but we never make conscious decisions of 'Let's go darker!' or 'Lighter, lighter!' The only rule is: Follow The Story. If the story's about Giant Killer Rabbits, then it's probably going to be fun. If it's about the Doctor's ultimate nemesis, then it's got to get darker. Each individual story decides its own tone, that's all we ever do."

One thing's for sure: *Life on Mars* star John Simm makes a huge contribution to the power of these episodes.

"Getting him on-board was a huge coup – so thank you, John! Julie [Gardner] was the commissioner for *Life on Mars* – it might have been set in Manchester, but it was a BBC Wales programme! So she knew John well, and right from the start of Series One, he'd been telling her that his son loved *Doctor Who*, and he'd love the chance to appear. John, that is, not his son. So we'd always been on the lookout for the right part. You don't ignore a request like that! And since John's so busy, we actually arranged the deal many months ago – there wasn't a script, but Julie and I met him – in the Malmaison Hotel in Manchester, fact fans, late at night after a day's filming on *Life on Mars* – and I ran the whole plot past him. In whispers, in case anyone was listening. He said yes, on the spot! And bless him, with all the demands on his time, he and his agent kept our filming dates free. And what a performance! Tennant and Simm together – you dream of getting a cast like that. And *Doctor Who* got there first!"

**JASON ARNOPP**



Last issue, we left *Doctor Who* director **James Strong** preparing to start shooting on the two-part *Daleks in Manhattan* and *Evolution of the Daleks*. In Part Two of his exclusive **DWM** diary, James shares the glamour of freezing chemical factories and dark sewers...

# UNNATURAL EVOLUTION

DOCTOR WHO III
4304
8.11.06
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## MON 23 OCTOBER 2006

I walk into the studio at Upper Boat, in Cardiff, for the first day of principal filming on *Daleks in Manhattan*. Immediately, I sense that something is different. Fresh flowers on the monitor? Unlikely. The offer of a decent cup of coffee? Highly unlikely. Our producer Phil Collinson in a relaxed mood? Nigh on impossible! No, it's the unmistakable and collective sound of American voices – our mostly American cast chatting away already. It's like being in Hollywood, in an Upper Boat kind of a way.

We're in studio this week, beginning with Mr Diagoras' office in the Empire State Building. The visual effects department will add in the view afterwards from the plates that we shot in New York earlier this month, but we need to tie the two together convincingly. The end of the set is supposed to be open to the elements, so we've a translite of a clear blue sky, and huge industrial-sized fans. They make an awful din, but the wind barely registers on camera, so I ask the art department to hang up sheets of canvas, guaranteed to flap about wildly with the merest puff.

◀ *Caan and Mr Diagoras discuss Man's achievements.*

The office is truly beautiful. I'd happily move in and live there. The muted shades and subtle textures, the wooden floors and panelled walls, enhance a stunning concept. It's big and wide, which I want for all of the sets. For me, this block is about *size*. Everything American always seems bigger and bolder.

The first day goes well. It's always good to start off with something achievable so that the crew's morale is high from the start – the idea being that they then forget the week of night shoots ahead. Yeah, right!

## TUE 24 OCTOBER

The first day with the Daleks! Well, it's just the one Dalek today. But there it is. I'm in the presence of a TV icon. Up close, you realise what an amazing piece of design it is. Bizarrely and wonderfully, their sleek bronze design fits the 1930s *art deco* feel of the set. They seem perfectly at home here.

Barney Edwards, the poor fellow who sits inside, talks me through the range of movements. Daleks are graceful but need to be carefully choreographed. They find sudden changes of direction difficult. They have to look as cool and impressive as possible, so no wobbles or judders are allowed. A flat surface is essential. I sense that matching the ambition of these episodes with the schedule will be particularly painful. I've been warned that Daleks are time-consuming to shoot. The dome and eyestalk are radio controlled, and the voice is Nick Briggs, who reads in the dialogue through a ring modulator, which by some kind of technical magic creates that distinctive voice.

Unusually, we're shooting their first appearance in the episode first. I want the reveal to be epic so go for a low-angle to track back as the Dalek advances out of the lift. The camera operator, Roger Pearce, and I have chosen a widescreen feel for this two-parter, so we've gone for wide lenses, often close to the action or actor. This shows everything in focus, giving the audience more to looks at, literally. It's ideal for that 'big screen' feel.

Equally striking are the pig-men that flank the Dalek. The prosthetics are carnival-like in a grotesque sort of way. We discuss how the pigs should walk. I'm worried that they look a bit too gangster-y, so we try a more 'normal' walk, but then it's just a pair of blokes in pig masks, so we stick to the more menacing, less human version.

## WED 25 OCTOBER

Another first day on set: this time with Freema Agyeman. Right from the off, she's brimming with enthusiasm and energy. Also, it's my first day with Ryan Carnes, who plays Laszlo. I meet him prior to make-up, and we talk through his character. This is the last time I'll see Ryan properly for a month. (A month later, he walks on set minus the prosthetic, and one of the sparks asks him who the hell he is, thinking he might be an intruder!) How funny that we get a top US handsome hunk, and force him to wear a pig mask for the duration.

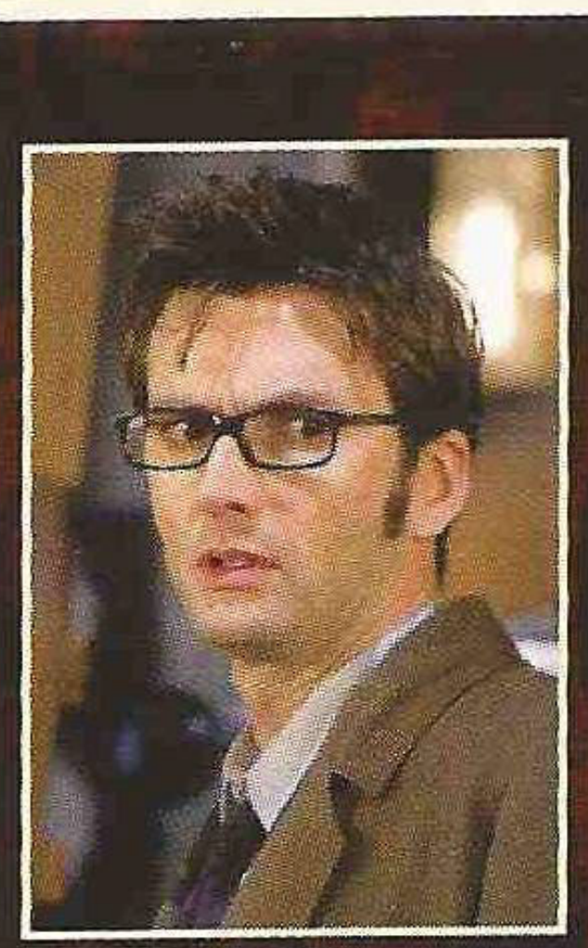
▼ *Frank and Martha look for clues.*

We shoot a tricky scene with the Doctor and company looking over a night-time New York – seeing them all spark off each other is a real thrill, even if it's sometimes like trying to control a bunch of over-excited kids – and then a brilliant scene in which Dalek Caan and Mr Diagoras gaze across the city and discuss humanity. I love that scene. It's seemingly fantastical and science-fictiony, yet so incredibly human.

## THUR 26 OCTOBER

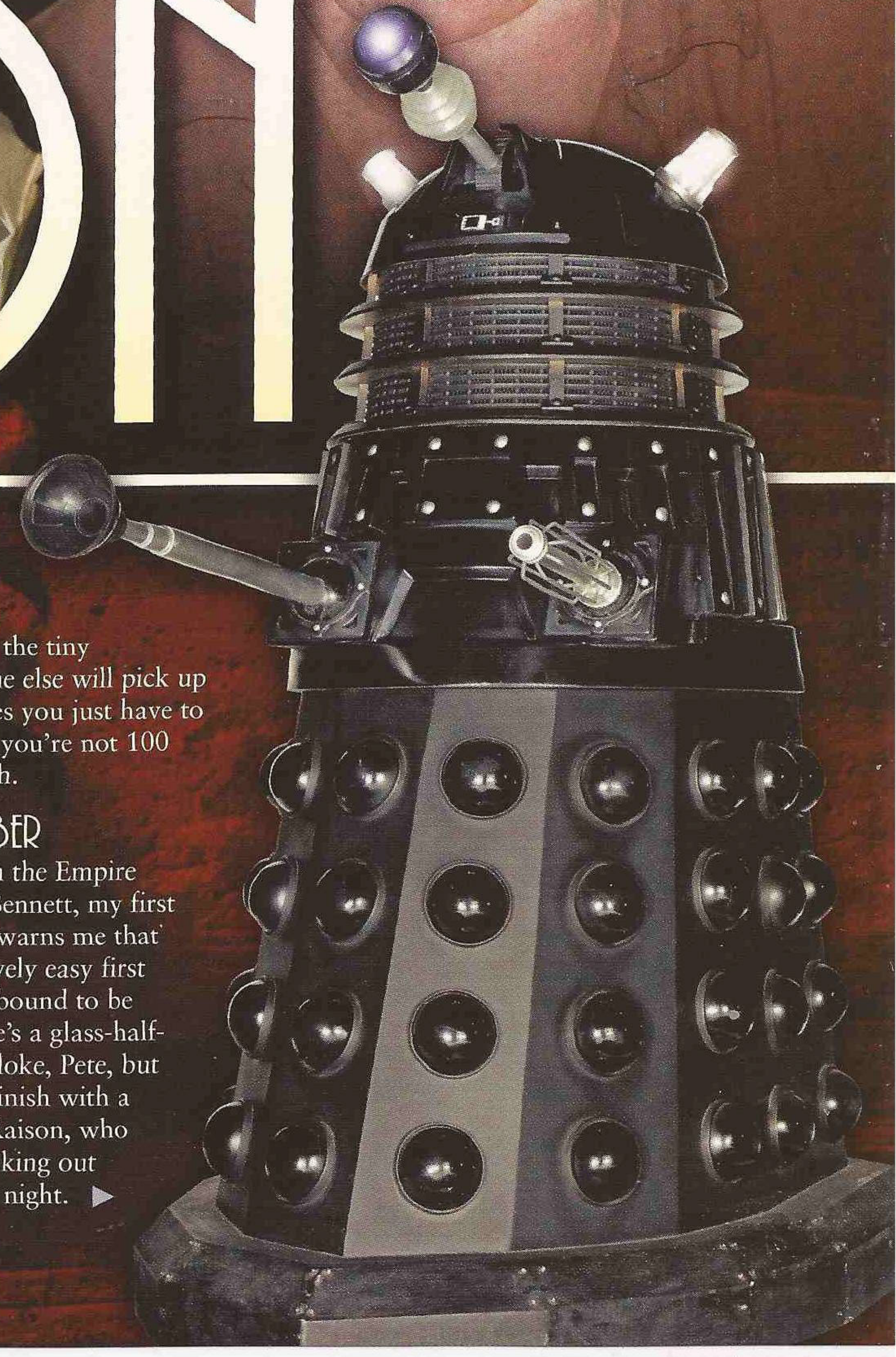
Today's scenes are of Martha hatching a plan to defeat the gang of pig-men, and of said gang being electrocuted. I've checked that we can show dead pigs. Despite 'frazzled' and 'smoky bacon' gags from the crew, we get through the material fairly swiftly. Helen Raynor, the writer, drops in to watch for a bit. She seems thrilled, so hopefully we're on the right track.

This evening, I look over the day's material – the 'rushes'. I always find this difficult, because I notice things that I don't like, the mistakes, the tiny glitches that no one else will pick up on – but sometimes you just have to accept a take that you're not 100 percent happy with.



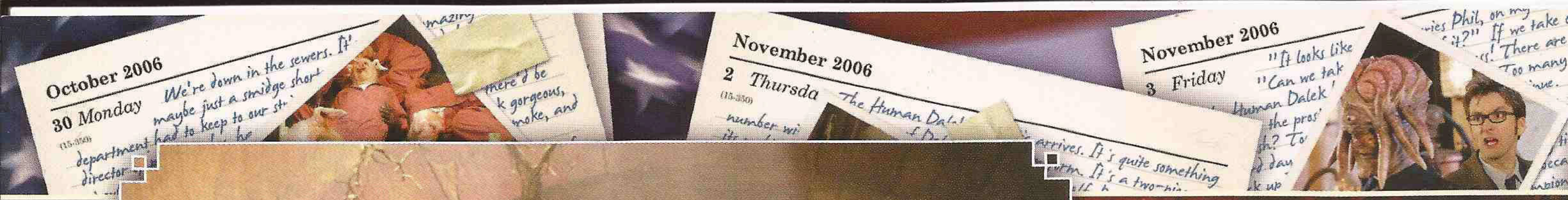
▲ *Main picture: James Strong surrounded by the Pig Slaves.*

▶ *Dalek Sec prepares for the 'final experiment'.*



## FRI 27 OCTOBER

It's the final day in the Empire State office. Pete Bennett, my first assistant director, warns me that it's been a deceptively easy first week, and there's bound to be worse to come. He's a glass-half-empty kind-of-a-bloke, Pete, but we love him. We finish with a shot of Miranda Raison, who plays Tallulah, looking out over New York at night. ▶



▲ *The crew shoots the unhappy reunion between Tallulah and Lazlo...*

◀ Miranda looks a million dollars, and for me, with the wind machine blowing her hair gently, it's pure Hollywood – perhaps my favourite shot ever. What a fantastic image!

### SAT 28 OCTOBER

It's Saturday. I've the whole weekend off, and a chance to see little Harry, my son. He's now seven weeks old and gorgeous, though he doesn't sleep much, and is strangely uninterested in Daleks, pig-men, schedules and showgirls, so the weekend isn't quite as restful as I'd hoped.

### MON 30 OCTOBER

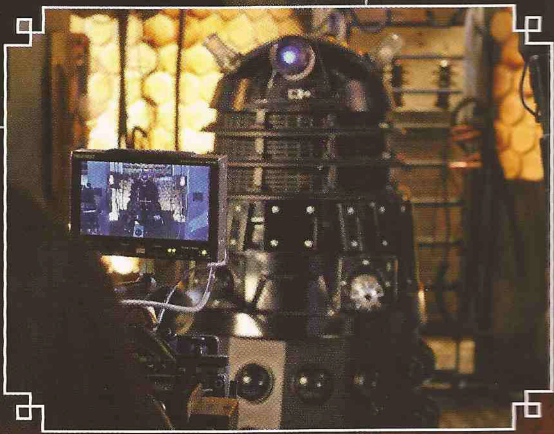
We're down in the sewers. It's another amazing set; maybe just a smidge shorter than I'd wanted, but the art department had to keep to our strict budget. Ernie Vincze, our beloved director of photography, has lit it from the floor, avoiding the many circular grills dotted along the tunnel. "If we're underground, there'd be no light coming from above," he explains, quite rightly. "It'll look gorgeous, though," I reply. So we light it from above, chuck in a dash of smoke, and bingo – it looks wonderful.

It's a slow-moving day as there's lots of material and only one section of sewer, so we have to keep changing the dressing and camera angles to make it look like more tunnel than it is. I push to the wire to get some tracking shots of the pigs chasing our heroes. Everyone is tired, but these travelling shots make all the difference. We have to get the momentum that's crucial to sell a chase sequence – and to permanently put off a generation of children from bacon sandwiches!

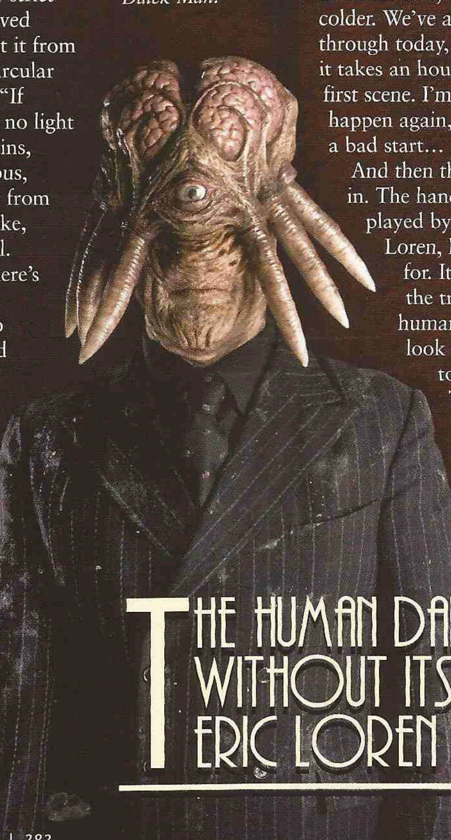
### WED 1 NOVEMBER

The first day in the Dalek laboratory, and we're shooting at a disused chemical works. It's straight in at Number Two on my list of Most Depressing Filming Locations Ever. (Number One is a morgue in Middlesbrough.) The concrete floor and huge ceiling make it more like a Dalek freezer than a Dalek lab. It starts off at minus two, and gets progressively colder. We've a lot of material to get through today, so it's a real blow that it takes an hour-and-a-half to light the first scene. I'm assured that this will not happen again, but we're already off to a bad start...

And then things get worse. Phil runs in. The hands for the Human Dalek, played by Mr Diagoras actor Eric Loren, have not been budgeted for. It's a *huge* oversight. After the transformation, he'll have human hands, which will just look weird. So we ask Eric to wear black gloves. There's absolutely no reason for Diagoras to put on gloves when he arrives in the lab, and yet now he has to. Eric is worried. I agree that it won't look convincing. I ask Phil whether the gloves can appear as part of the transformation, but he's insistent. I explain to Eric that sometimes you just have to find a reason where none exists. He puts on the gloves...



►*Dalek Sec prepares for his close-up.*



▼ *The Dalek Sec Hybrid – or, as we prefer to call him, Mr Squidhead Dalek Man.*

### THUR 2 NOVEMBER

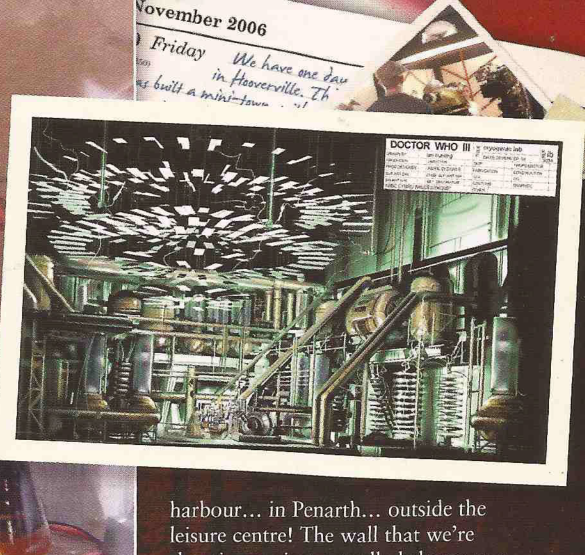
The Human Dalek prosthetic arrives. It's quite something – the fusing of Dalek and human form. It's a two-piece number with a distinct helmet-like feel to the top half. But it's not without its problems. For instance, it doesn't shoot well from below but so far I've been shooting the Daleks by placing the camera lower to emphasis their imposing power. Damn! Also, it's very uncomfortable for Eric, rendering him virtually blind and deaf. Still, it only takes four hours to put in on instead of the estimated four-and-a-half, so every cloud...! Oh, and guess what? There are hands! After all the fuss, hands were ordered all along. Does he wear them? If so, where did the gloves go? Or do we still go with the gloves, in which case the hands have been in vain? I can't get hold of Phil, so I decide to go with the hands.

### FRI 3 NOVEMBER

"It looks like a hat!" cries Phil, on my answerphone. "Can we take more light off it?" If we take off any more, Phil, the Human Dalek head will be in darkness! There are other concerns about the prosthetic, however. Too scary? Too many tentacles? Too monsterish? Too late – we've no choice but to continue.

It's our third day in the freezer, and it's still slow progress. Far too slow. Things pick up with David Tennant's first encounter with the new Dalek leader. It's a long scene, but David is note-perfect every time. I am embarrassed to claim that I 'direct' him sometimes, because he's so low-maintenance. He and Eric spar like a pair of Championship heavyweights. Admirably, Eric's performance comes through despite the prosthetic. We decide that his voice shouldn't change too much, or become too Dalek, and yet the very physical effect of

> THE HUMAN DALEK PROSTHETIC IS NOT WITHOUT ITS PROBLEMS. IT RENDERS ERIC LOREN VIRTUALLY BLIND AND DEAF!



the prosthetic creates a different resonance to Eric's voice that adds to the character and does sound defiantly more Dalek.

## MON 6 NOVEMBER

Crisis point! Too much to shoot, too many Daleks, not enough time. Today is a huge day. We're filming the Doctor's first confrontation with – and subsequent escape from – the transformed Dalek Sec. With so many characters in long, complicated scenes, the requirement for coverage is huge. Despite two cameras shooting constantly, we're struggling. Something has to give. Interesting camera moves that I'd planned have to be staged more simply. It's heartbreaking, but unavoidable. No choice, folks. We line 'em up, they say the lines, we move on. Even then, we're desperately behind. A call to the office: can we get more time? From Patrick Schweitzer, the production manager, the message comes back: "Complete! Complete! You must complete!"

This is when directing is the loneliest job in the world. I try to focus on what exactly we need for the edit. Every single shot counts, and nothing can be wasted. "Maybe I am overshooting?" says the voice in my head, questioning, doubting. No, I must trust my instincts. I know what I need, and I'm bloody well going to get it. It's tough – really, *really* tough – to stand firm, and ask for that extra shot that you know in your heart you need.

The last sequence of the day is a monologue from the Doctor as he's about to save Laszlo. I had a detailed and quite involved set of camera moves designed to convey the manic energy and buzz of excitement as the Doctor is in full flow. Sadly, we're left with 15 minutes to shoot it, so we turn two cameras towards David and – bless him – he delivers a virtuoso performance. Even so, it's a fraction of the coverage that I wanted. Will the audience notice? Probably not. Is it good enough? For me? Not really.

I feel very low tonight.

▲ *Top: The Cult of Skaro prepares the Cromatin Solution.*

▲ *Inset: Concept artwork for the Dalek laboratory.*

▼ *The attack on Hooverville begins.*

## TUE 7 NOVEMBER

The last day in the lab. Thankfully, it's easier than yesterday. We achieve everything that I want. I wonder if we should have pushed for a multiplication shot for the army…? We've 20 extras, which is loads by our usual standards, but hardly an army. A small platoon, maybe. I guess we'll assume that the rest are standing somewhere nearby.

Spirits lift discernibly as we pack up and clear out of this awful location.

## WED 8 NOVEMBER

We're shooting the TARDIS landing at the bottom of the Statue of Liberty… except it's a wall outside Penarth Leisure Centre. Oh, the glamour! We shot the plates of the actual Statue in glorious sunshine, so what are the chances that we'll get identical weather? Amazingly, we do – it's a sunny day! It really does look like David and Freema are stood overlooking Manhattan harbour… in Penarth… outside the leisure centre! The wall that we're shooting against actually belongs to a local primary school. They get wind of what we're doing – not hard, with the TARDIS parked on their sports field – and David agrees to pop into the school, where he's duly mobbed. We rescue him… eventually.

Next, it's Central Park – or rather the park behind Cardiff Castle. Again, the match is uncanny, even down to the foliage and autumn hues. This is the scene in which Laszlo is given a home in Hooverville. We debate how to disguise him given that a pig-man might attract attention in Central Park, and we settle on a hat. It's doesn't look exactly right, but we've no time to find an alternative.

I drive home beset by worries. Did we get enough material? Is it too static? Will the prosthetic be okay? What if the weather forecast is correct for next week? We're in Hooverville – a set built in the woods of Cardiff University. If it rains, it'll be like the Somme in no time. I pray for good weather.

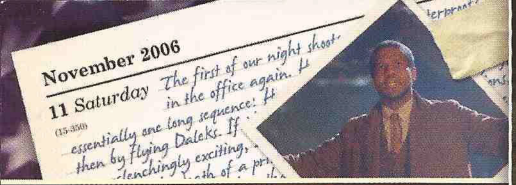
## FRI 10 NOVEMBER

We have one day in which to shoot all the daytime scenes in Hooverville. The weather stays dry. The art department has built a mini-town, with enough detail, variety, and scale to feel like an actual place. Everyone is bowled over. The set is so good that it'd be a crime not to be able to do it justice.

We shoot a wide shot to which we'll add the New York skyline, and then we follow the Doctor and Martha as they walk up the main drag into the centre of the shantytown. We're seriously short of extras, and I'm worried that it doesn't look busy enough. After lunch, we shoot the scene in which Mr Diagoras addresses the population. It has a real *Citizen Kane* feel to it. Poor Eric has a massive scar across his face from where the prosthetic was stuck. Still, he's in good spirits, no doubt just glad to be out of the bloody thing for a few days.

## SAT 11 NOVEMBER

The first of our night shoots, and my waterproofs remain in the office again. Hallelujah! The next two nights are essentially one long sequence: Hooverville is attacked first by pig men, and then by flying Daleks. If it's not action-packed, utterly terrifying, and arse-clenchingly exciting, I'll have failed. We've guns, explosions, stunt ▶


November 2006
11 Saturday The first of our night shoot
in the office again.
(15-350)
essentially one long sequence:
then by flying Daleks. If
clenchingly exciting,

◀ men, and the death of a principal character, and I'm really nervous. I've tried to plan my shots, and yet I've had to compromise on previous scenes…

Not these, however. We've so much material to shoot that we've a full second unit filming additional scenes. I've briefed second assistant Steffan Morris and Roger the camera operator on exactly what I need. We shoot most of the attack before lunch. (Lunch being midnight!) With so many elements to combine, it's imperative that everyone knows what we're doing, so I'm directing by megaphone. Thankfully, everyone is on the ball, and we progress quickly. Phil is still worrying that we're taking too long.

The sense of danger is palpable. I gather the heroes into a circle – I want that Alamo last stand feel – and get everyone to fire on cue. Pete is worried that we'll make half of Cardiff think that civil war has broken out, but we plough on. As the first rays of dawn filter through the treetops, everything that I need is in the can. Result!

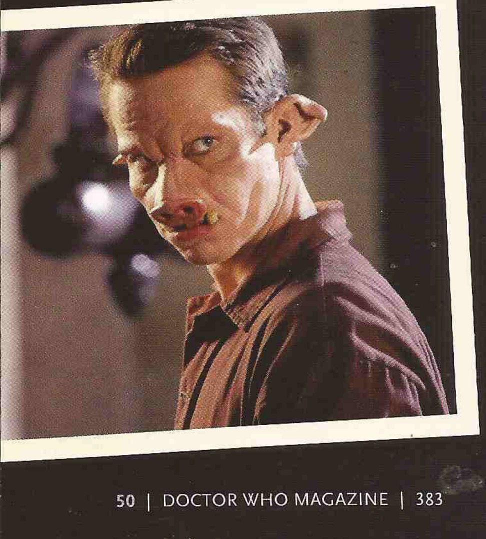
## BAD NEWS. DAVID'S LOST HIS VOICE. I GUILTILY THINK BACK TO THAT EXTRA TAKE OF HIM DEFYING THE DALEKS!

### MON 13 NOVEMBER

The battle continues. In order to sell the explosions, we deploy several stuntmen and a stuntwoman. Their job is, basically, to be blown up. Danny from Any Effects assures me that the detonations will be huge and, crucially, visible against the night sky. With two cameras on each, I'm hoping that we can make it look as though we've twice the number. The first bang is big, but there's not enough flame. More napalm! And I don't get to say that very often. BOOM!!! The second explosion is – excuse the pun – bang on. Fantastic.

### TUE 14 NOVEMBER

It's trying to rain. Ignore it, you fools! Tonight, the Doctor defies the Daleks, and we defy the showers. Take after take, David delivers a spellbinding mix of anger, fear, and determination. Afterwards, he sounds a little hoarse. I hope he hasn't overdone things. Finally, we kill Solomon, who has to fall into the mud and ruin his costume, so we make doubly-sure that we've shot everything with actor Hugh Quarshie before he drops, which he does with consummate elegance – a fine and noble death.



### WED 15 NOVEMBER

Our last night in Hooverville. The rain comes – good and proper chucking it down. We're drenched within minutes. The mud is ankle-deep, and it's almost impossible to shoot in. We improvise and restage a few of the smaller scenes in the awnings and verandas of the shacks. As conditions deteriorate further and, literally, the set starts to slip away, we just about finish. Everyone has worked so hard. This is the best crew in the world, and it's important to let them know that. So there you go. It's been a blast, but thank the Lord it's time to leave Hooverville – or 'Horror Ville' as Pete has nicknamed it. Now, if I can only dry out my script…

### THUR 16 NOVEMBER

A nice, warm few days in the theatre seems a luxury after Horror Ville, although I sort of miss our little shantytown. It's a fair drive to the theatre in the Welsh valleys – a beautiful period building with lush red seating and ornate gold-leaf balconies. I'm a bit gutted that the glitter ball I ordered has been forgotten, and concerned that the stage is a bit bare, especially with the bright lighting.

*▲ Top: The Doctor makes a last stand in the theatre.*

*▲ Above: The show must go on for Tallulah (Miranda Raison)…*

*◀ Brave Laszlo (Ryan Carnes) helps save the day.*

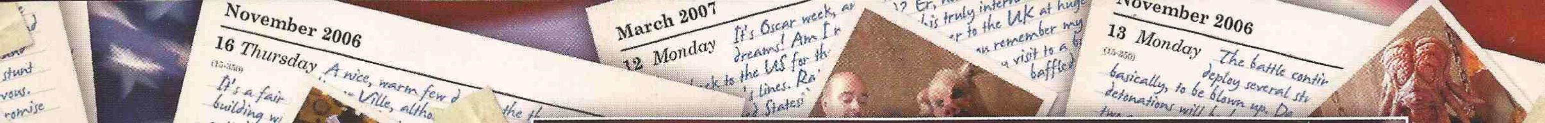
And then Phil calls with some really bad news: David has lost his voice. His exertions over the past few weeks have taken their toll. Guiltily, I think back to that extra take of him defying the Daleks. We have to reschedule the day, and hope that his voice recovers in time for the Doctor's confrontation with the remaining Daleks tomorrow.

I watch a rehearsal of the dance routine, as do most of the crew. Funny, they never seem that bothered usually. I wonder if the sight of a dozen scantily-clad ladies has inspired them? I make a few minor changes to the routine to make it more camera-friendly, adding fantastic top shots that really sell the Busby Berkley style that I so want, and then block with Freema to the point where the routine goes awry.

I can tell that Miranda is nervous. She's not a trained dancer, and so has had to learn the routine from scratch. Even worse, she's surrounded by the West End's finest. But thanks to Alisa Berk's clever choreography, she looks a natural. Miranda texts me late tonight to say that she's had a brilliant day.

### FRI 17 NOVEMBER

The Doctor faces the remaining Daleks and the imprisoned Sec in the theatre. We have to use the whole space, so I decide to put the Doctor and company in the stalls. However, that puts them miles away from – and at least six feet lower than – the Daleks on stage. I ask David how he feels about crawling to the front and leaping on stage, but he



suggests standing on the seats instead. Genius! David is now eye to eyestalk with his nemeses.

### MON 20 NOVEMBER

*Doctor Who* has shot at Headlands School before. Today, a corridor from *Tooth and Claw* is our theatre backstage. Also, we shoot Laszlo as a human before he's turned into a pig-man. It's weird for poor Ryan as no one recognises him, but he's delighted to be *sans* the face furniture for once.

### WED 22 NOVEMBER

Here's a challenge: the Doctor has to climb to the top of the Empire State Building to intercept the lightning strike. We had intense discussions about the size of the mast, as it needs to be built somewhere with no visible skyline, so we return to a heliport on a cliff overlooking the Bristol Channel as used for the wing of the Sycorax ship in *The Christmas Invasion*. It's a working police heliport. So should there be an emergency during the two nights that we're here, we'll be made to stop. Also, we're totally exposed to the elements, and the winds ripping across the estuary make it precarious for anyone on the mast. We have stunt co-ordinator Tom Lucy to ensure that everyone is safe, and anyone on the structure has to be attached to a wire rope. I check it out. It doesn't look that high until you're standing at the top. Surprisingly, despite being up high and with two huge wind machines, it barely looks windy at all on camera. Bum! Props supremo Phil Shellard suggests blowing some smoke through the wind machines. It works a treat. Force ten gale on tap!

Nearly there, folks. What can possibly go wrong now?

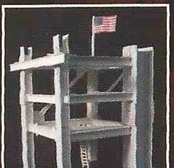
### THUR 23 NOVEMBER

Torrential rain! And on *Doctor Who*'s birthday too! It's the last night of the shoot, and finally our luck with the weather has run dry – or, more precisely, wet. It's pouring down. We can't film a frame in this! We're stuck in the trailers, wondering if we'll shoot anything tonight. But we have to: this is our last night. Double bum!

*▲ Top: The Human Daleks take up arms.*

*▲ Above: The opening scene ended up on the cutting room floor.*

*▼ The scaffolding used for the Doctor's last-ditch attempt to stop the Daleks...*



We make our way to the set... and then something magical happens. Perfectly on cue, it stops raining. No, I can't quite believe it either! According to our friends in the police helicopter (they've very high-tech weather-forecasting gear), we might be this lucky all night, and continue to get breaks in between downpours. Action stations! Everyone is up the mast like a flash. We're underway. It's freezing, though, and the poor cast are suffering as the rain comes and goes. But we get it, we've done it, it's a wrap. I shake-hands with my crew, I hug David – thank you for everything. It's going to be a cracker.

### TUE 12 DECEMBER

A week into the edit, and the first episode is shaping up nicely. We cut the TARDIS scene from the opening. It's a great little scene where the Doctor decides to take Martha for one more trip, but it's not essential to the story, so it's gone. I hope that it appears as a DVD extra.

### MON 18 DECEMBER

I attend the press screening of *The Runaway Bride*. It's terrific. I return to the edit, and tell Mike Jones, the editor, that we have to deliver something just as brilliant. Our biggest worry is Laszlo's speech: his US accent and the prosthetic teeth have combined to make him sound like Sylvester the Cat eating a gobstopper. We'll have to ADR [*Additional Dialogue Record – Ed*] all of his dialogue. And he lives in America. Yikes!

### MON 12 MARCH 2007

It's Oscar week, and I'm heading to LA. The stuff of dreams! Am I nominated? Er, not this time. No, I'm flying back to the US for the final leg of this truly international block, to ADR Ryan's lines. Rather than get him over to the UK at huge cost, I am dispatched Stateside *avec* gnashers. Thus, if you remember my opening to this diary last issue, I was attempting to explain my visit to a burly US Customs Officer. Thankfully, he relents. Looking utterly baffled, he allows me into the country, armed with said false teeth.

### TUE 13 MARCH

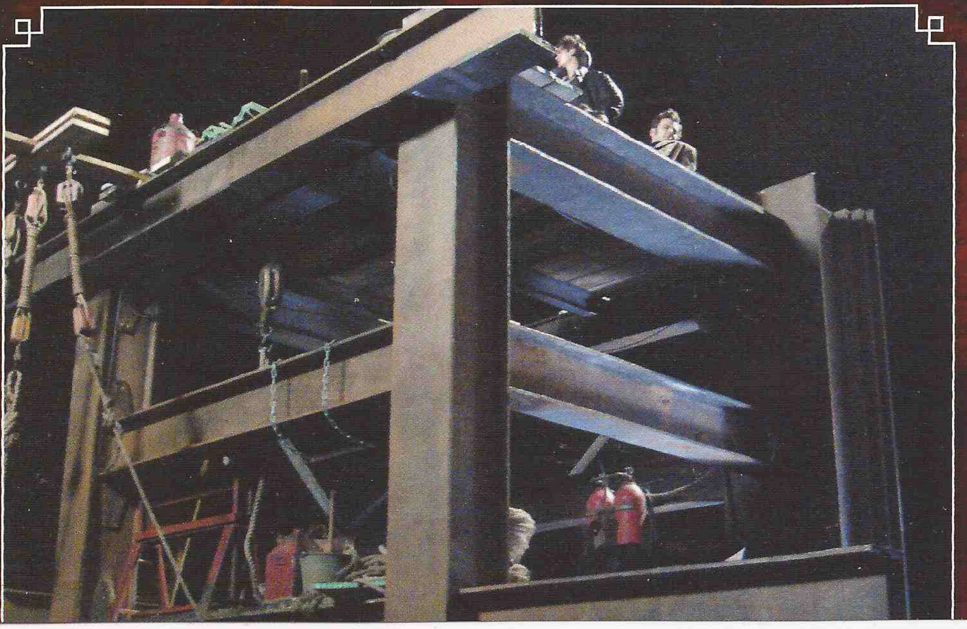
We record on a sound stage big enough to house a Tesco. Or should that be a Walmart? It's great to see Ryan again, though he's less pleased to be reunited with the teeth. In the end, we decide to record without them, as he sounds much better. In fact, Laszlo comes alive. We do the whole two-parter in no time. When we're done, it's beamed up to the satellite, and back down to Cardiff, to the sound team.

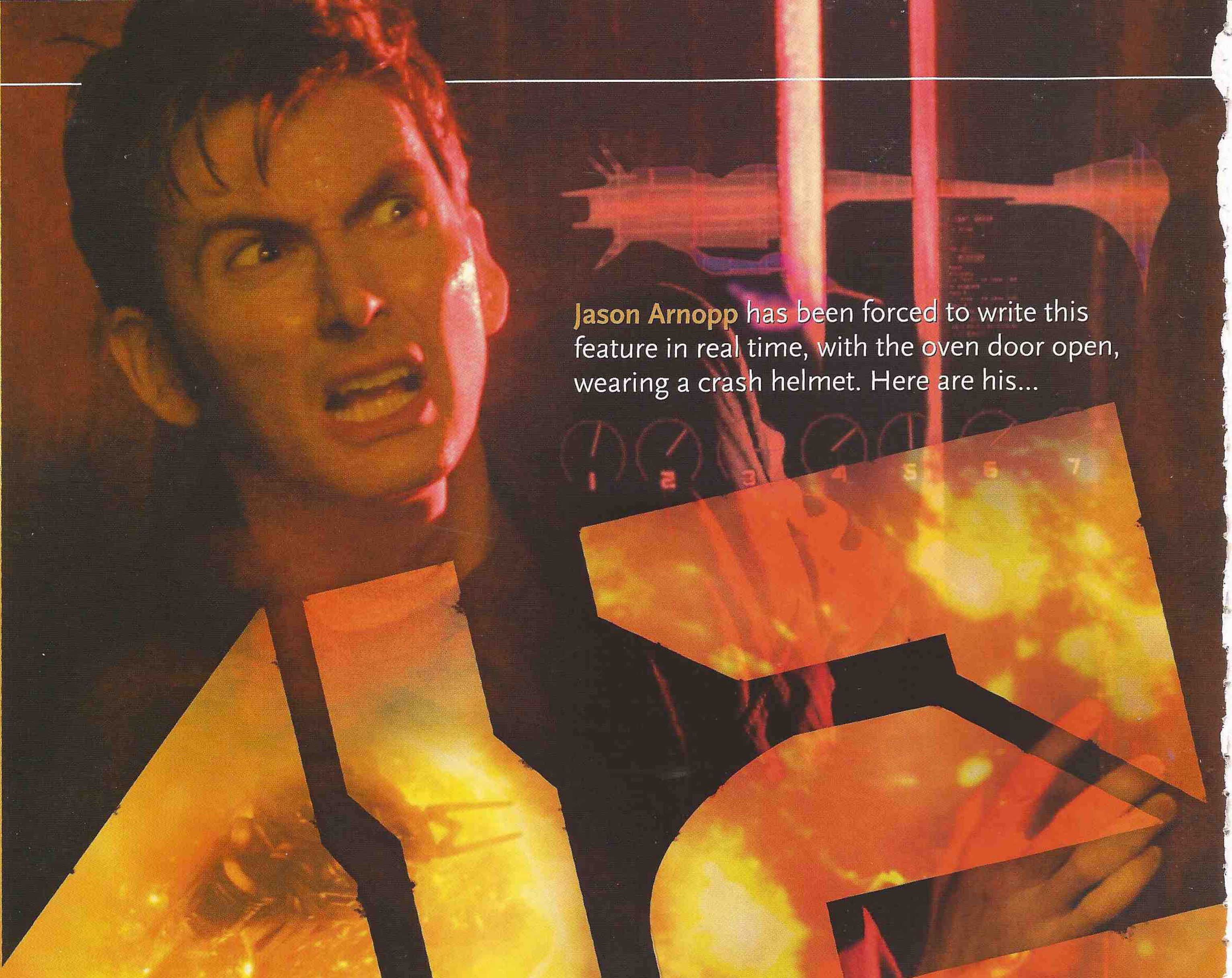
That night, I watch the Oscars in my hotel room. One day, ladies and gentlemen, one day...

### WED 14 MARCH

Back in the air. I'm heading home to the UK. My son, Harry, was just born when I started this block of two episodes. And now he's starting university! Nah, just kidding. He's six months old. I can't wait until he's a wee bit older, and I can show him my Dalek two-parter. How incredible! We can sit down and watch it together.

I hope I've done him proud. DWM





**Jason Arnopp** has been forced to write this feature in real time, with the oven door open, wearing a crash helmet. Here are his...

# 42 FACTS

DOCTOR WHO MAGAZINE ACCESS ALL AREAS

## 42 THE TONE MEETING AFTER THE NIGHT BEFORE

On 11 December 2006, **DWM** visits a Tone Meeting for *42*, attended by the usual production team and director Graeme Harper. This is the morning after the *Doctor Who* team's Christmas party. Consequently, a few people are slightly below their usual all-guns-blazing best.

"I might as well be talking on the moon now," sighs Russell T Davies, halfway through a discussion of glowing eyes.

"I'm looking at some very pale, pasty faces," laughs executive producer Julie Gardner. "The coffee has just arrived, so I suggest we have some!"

"Any bacon sandwiches?" asks The Mill's Dave Houghton, gripping a can of Red Bull. "Please...?"

Later, Dave jokes that the Pentallian's control room should be made of ice.

"Thanks for coming, Dave," says Julie, smiling sweetly.

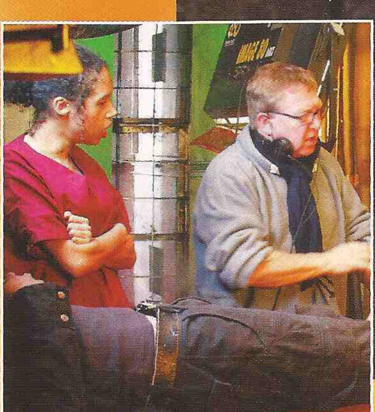
## 41 HEAT IS THE WORD

At the start of every Tone Meeting, Russell utters a defining word for the story. For 42 it is, not surprisingly, 'Hot'. "The whole place should feel hot. We're heading for a burning sun and need to feel that pace. People should be sweaty and grimy. This unashamedly has a *Satan Pit* feel. Crew will be wearing fatigues – a uniform without being a uniform."

Director Graeme Harper wonders if he should be looking to employ a heat-haze effect.

"It's quite hard to do," says producer Phil Collinson, "putting heat underneath the camera."

"If we do it," says Russell, "let's save it for the climax. Otherwise you'll be sick of it by the end. Smoke and steam are your friends on this."



## 40 AVOIDING CLOCK-UPS

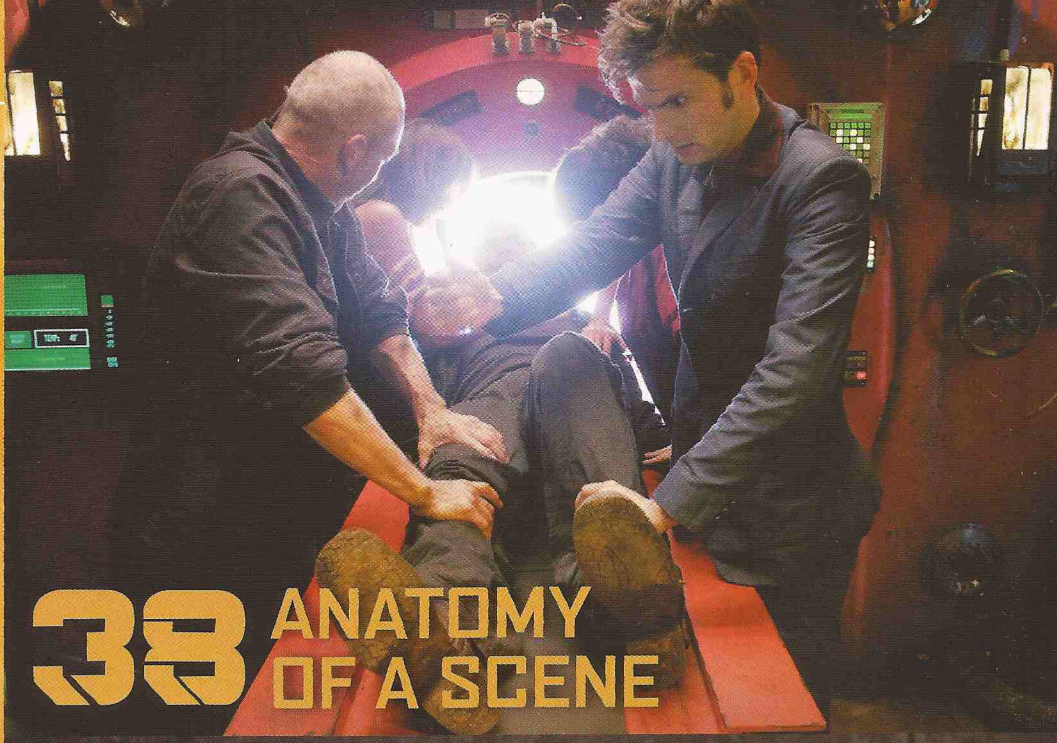
Russell quickly foresees the nightmares involved with an on-screen countdown timer. "We have to unashamedly be careful," he tells the 11 December troops, "or it'll be a continuity nightmare. In *24*, no-one's ever standing by a clock. We'll have the computer voice saying the countdown and we'll cut to a fullscreen countdown graphic."

## 39 THE PENTALLIAN'S STYLE & COLOUR

"We enjoy ourselves when Russell gives us scripts set on industrial-style spaceships," says production designer Edward Thomas. "You can do a lot with that, using the incredible industrial mausoleums around Cardiff. If nothing else, all the area's unemployment has left us all these great places to film...

"We used a lot of yellow, to suggest light from the sun," he adds. "I also hammered home the colour red – some people might say too much! But fire engines are red, and when you think of those, you naturally think 'fire'."

"The beauty of *Doctor Who*, from a lighting point of view," says director of photography Rory Taylor, "is that the only consistent formula we have is the Doctor's outfit. And even that's changing slightly this series. So the beauty is, we can do anything. None of us have ever been on spaceships before, so we almost have carte blanche. There's a lot of red, gold and orange because we're approaching the sun, but apart from that it doesn't matter. We can do what we want. Wonderful! Of course, we're careful to avoid the clichéd sci-fi ship. You don't wanna look like *2001*, *Star Wars* or *Star Trek*. We have to give it our own spin."



## 38 ANATOMY OF A SCENE

**DURING OUR *42* SET-VISIT ON 26 JANUARY 2007,** we observe Scene 5d, in which McDonnell, Ashton and Lerner attempt to subdue an agonised Korwin in the Medicentre. The Doctor and Martha run in to take charge, then run out again. It takes four hours to shoot all the angles.

"I really want you to struggle and give them a hard time," director Graeme Harper tells Matthew Chambers, playing Korwin. "You're monumentally stronger than them."

"At least you get to lie down," laughs Michelle Collins, playing McDonnell.

We can't help but notice that, between takes, the Stasis Unit display to the left of the medical bench becomes a Windows XP hillside and sky. Why, it's not a real Stasis Unit at all. Are the team trying to make *dupes* outta us?

"Michelle, I keep wanting you to cuddle Matthew," says Graeme, as the takes progress. "I'd like to see the loyalty and closeness you have, as a couple."

"Well, I could do that," agrees Michelle. "Because at this point, I don't know what's wrong with him."

Before a take, Matthew asks how he'll know when Michelle arrives beside him.

"I'll touch you," she says.

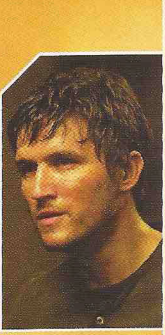
"You'll feel her slimy arms," teases David Tennant, referring to Michelle's perspiration make-up. She gets the last laugh during the next take, when he whips out his sonic screwdriver and drops it. "Oops, sorry," he says. "It's quite hard to co-ordinate all that. Butterfingers!"

Between takes, David examines a table of surgical implements ("I wonder whether any of these have ever been *in* people," he ponders), before approaching Graeme with a suggestion for improving the scene. "I wonder if I need to force McDonnell away a bit more. At the moment, it's all a bit '*Allons-y*, off you go, leave your husband, forget him!'"

During one attempt to dash out of the Medicentre, David kicks the soundman's boom, which clangs against a metallic vat. "Whoah!" he says, wide-eyed. "Did I break it?"

"That'll be two grand," deadpans First Assistant Director Gareth Williams.

Eventually, Graeme makes his traditional announcement upon being content with the coverage of a scene: "I'll buy that!"



▲ *Above left: Director Graeme Harper marshalls the troops.*

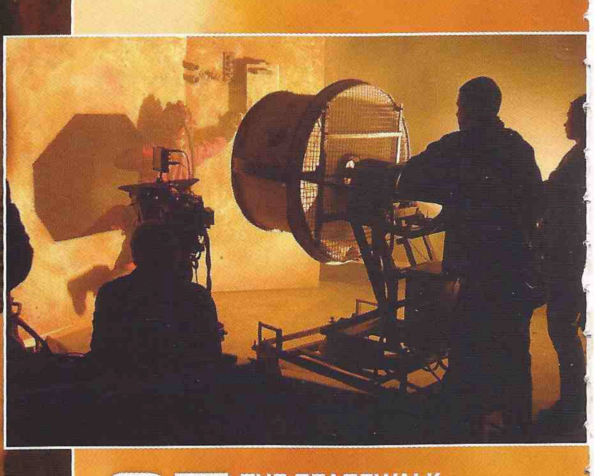
▲ *Above: Riley (William Ash) feels the heat.*

## 37 LOCATION CAN DICTATE SCRIPT

Ed Thomas reveals that, while his team generally takes its cues from any given script, in the case of *42*'s Pentallian layout this was often reversed.

"Sometimes, we'll look for certain location elements," he says, "then try to guide the writers. We sent the writer Chris Chibnall a technical drawing of a series of locations in four or five different places, and how they might link on our imaginary ship. It's often the only way to get everyone's head around the layout and helps the director understand what's beyond a door, or around a corner."

While some might fear that this method could stunt a writer's creativity, Edward notes: "We're lucky to have a built a trust with the writers. Of course, we'd never let it change a story moment or plot-point. But for maximum production value, we'd certainly ask them to follow our lead when it comes to the layout of a spaceship."



### 35 NOTHING'S SET IN STONE

While it is unusual for Edward to have doubts about bringing a scene to the screen, he's concerned about realising the engine room's 'dirty huge cylindrical tank, spinning like a cement mixer chugging away', as currently described on paper.

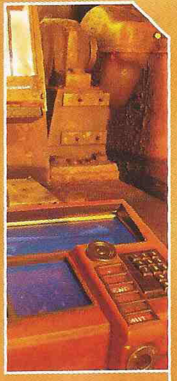
"It's gone," says Russell. "Unless you want to bring in a cement mixer. 'Look at our cement-mixing engine!'"

### 35 GRAEME HARPER IS BRILLIANT, REASON #1

Besides being outstanding as a director – that's clearly a given – Graeme provides top entertainment. For instance, Tone Meetings really wouldn't be Tone Meetings without Graeme starting numerous sentences with, "In my *heart*…" or "What I'd *really* love to do is…", before detailing wildly ambitious and expensive visuals. On 3 January, he spends the best part of a minute describing a fantastic CGI panning shot along the full length of the Pentallian. When he finishes, there's stunned silence.

"Or…" he continues, looking around like a naughty schoolboy.

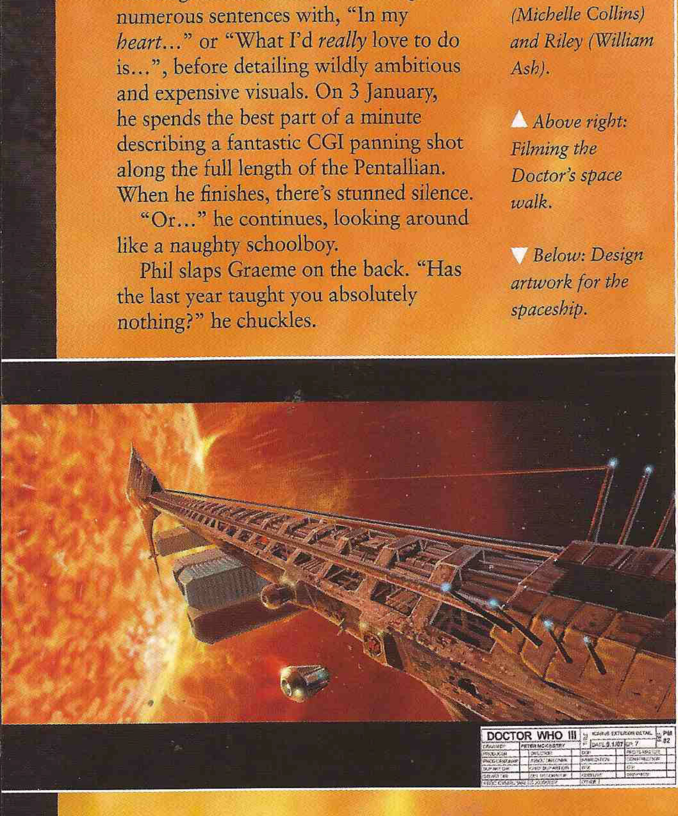
Phil slaps Graeme on the back. "Has the last year taught you absolutely nothing?" he chuckles.



▲ *Top (l-r): Erina (Rebecca Oldfield), Scannell (Anthony Flanagan), McDonnell (Michelle Collins) and Riley (William Ash).*

▲ *Above right: Filming the Doctor's space walk.*

▼ *Below: Design artwork for the spaceship.*



### 34 THE MISSING SPACEWALK

Russell initially furnished Chris Chibnall with a short list of required ingredients: 'Spaceship, sun, glowing eyes and a spacewalk'.

As you'll be aware, only three of these items made it to the finished product.

"We lost the spacewalk," says Chris, "because the show had gone something like 100 days over its special effects quota. Before, the Doctor had crawled along the side of the ship to activate the demagnetisation and bring Martha back. Now he just leans out. It's kind of a shame, but it would've been so expensive. A spacewalk too far! Even though it was part of the original brief, it shows that even Russell sometimes has to compromise on his vision. Ultimately, it went because it wasn't emotionally integral. We could do it in a much simpler way and still keep the point."

### 33 RUSSELL MOURNED LOSING THE SPACEWALK FOR…

"… oh, all of two minutes," he shrugs. "But when you've got a writer of Chris' experience, then you know you won't even notice the fact that it's gone. This always happens, we have lots of things that either never make the page, or get cut from first drafts. That's the process on every drama, not just *Doctor Who*. There's no bleeding hearts, no moaning: you just move on to the next draft. It's a very unsentimental job, in that respect. You've just got to be practical – if one sequence is bleeding money, then it's going to drain resources from the rest of the episode. The whole thing could end up looking cheaper. So by making a cut, you're making the whole thing better! And anyway, a good cut, by a good writer, becomes a strength. Now, when you see Chris' spacewalk reduced to just the airlock, I think you're actually seeing a synopsis of all the best bits of the spacewalk, with all the padding cut out!"

### 32 THE SPACEWALK TONE MEETING DISCUSSION…

Oblivious to the fact that the scene will ultimately be downsized, the Tone Meeting team slog through a shot-by-shot analysis of how the Doctor's spacewalk will play on-screen. "We should shoot this on high-speed film," says Dave Houghton. "I saw an episode of *Star Cops*, where they were doing some space-acting. It was rubbish!"

"I didn't do that one!" laughs Graeme, who directed episodes of the series in the late 80s. "Get stuffed!"

Russell points out that this is a different kind of spacewalk. "Weightlessness is the wrong feel to this. It should have a ferocious feel, because it's so close to the sun. It should be like mountaineering inside a furnace."

### 31 LOVING THE ALIEN

Was costumer designer Louise Page thinking 'Sigourney Weaver' when it came to Michelle Collins' look?

"Absolutely. When it came to the Pentallian crew, the main challenge was time. I had two days to shop for their outfits, which meant shopping with three people per day! It was definitely that *Alien*-inspired look of combat trousers and vest-tops. We wanted people to look hot, but without their actual clothes looking sweaty. That's not… necessary."

### 30 GRAEME HARPER IS BRILLIANT, REASON # 2

During the filming of 42, Graeme kickstarts every scene by yelling, "Time-bomb's about to go off! Here we go!" or "Remember that time-bomb!" or "Feel that heat!"

### 29 HOW TO ACT POSSESSED BY THE SUN

"The image I've had in my mind," Matthew Chambers tells **DWM** on-set, "has been somewhere between *Robocop* and the T-1000 from *Terminator 2*. I like the way in which their head would turn, then the body followed. So I brought a little bit of that to this, I think."

Lack of visibility through the welding-mask is an issue. "The way to do it, is to start on the mark, then work backwards and count your steps. Then hope you end in the right place on the take!"

### 28 CHRIS CHIBNALL: TIME LORD

"My first attempt at the storyline was probably too… stately," says Chris. "I suggested that the ship was a research facility, which had been studying the Sun for generations. Russell pointed out that such backstory would take too long to explain. He said, 'Tell you what: they've just got there and let's do it in real-time'. I metaphorically leapt on that idea, what with not being able to move (see Fact 24!). The whole real-time thing kinda freed me from over-intellectualising it, which is always the danger with an outer space story. But when you have a real-time thriller on a spaceship, you do what it says on the tin. As a writer, it gives you nowhere to hide. You can't really cheat anything, however quietly! There's a great tradition of real-time thrillers, like *Nick of Time* or *Phone Booth*. The great thing about real-time is that it doubles the pressure. As a viewer, we go through the same emotions and events as the characters, in the exact same timescale. We're sharing every second of their adventure."

Technically, 42 is even *more* real-time than the TV series *24*, as it's uninterrupted by adverts.

"As a writer," says Russell, "and I mean, a writer just viewing this, I love Chris' skill in intercutting plots. You've got the Doctor repairing the engine, Korwin killing Lerner, and Martha on the phone to Francine, all happening simultaneously. Looks easy. It isn't! I really envy that. Intercutting them gives all three elements an extra energy – it really feels as though Francine's part of the whole story, not just a bystander. I tend to write in big chunks – five minutes of the Doctor, then five minutes of Martha, and so on – but it's really opened my eyes, to see three plots intercutting fast in an 'ABCABC' pattern."

### 27 GUNS 'N' LOSERS

"I don't feel good about the guns," says Julie on 11 December. In the current draft, the Pentallian crew members are tooled-up. "I just don't believe it on a cargo ship – people running around with these weapons. Don't we need a simpler way?"

"OK," says Russell. "Lose the guns."

### 26 MAN IN THE IRON MASK

"I do love the fact that we cast one of the country's most handsome men, Matthew Chambers, as Korwin," marvels Russell, "and then covered his face with a sci-fi welding mask for the entire episode! Oh, entire *Doctor Who* departments grieved over that. And some women, too."

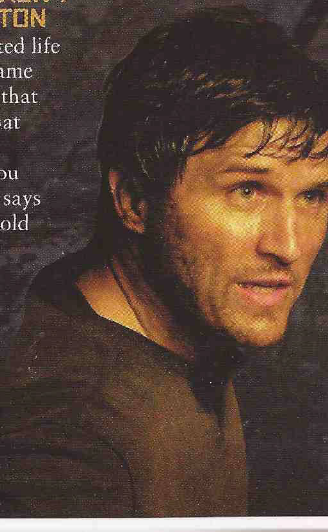
> "WHEN YOU HAVE A REAL-TIME THRILLER YOU HAVE NOWHERE TO HIDE AS A WRITER – AND YOU CAN'T CHEAT AT ALL!"

▲ *Top: Freema Agyeman in the escape pod set.*

### 25 ASHTON WASN'T BORN ASHTON

Nope, he started life as Motta. He eventually became Ashton when it was realised that Motta would sound somewhat like Martha.

"It's one of those things you notice, about five drafts in," says Chris. "Actually, I've never told anyone this, but remember when the Doctor's looking out of the ship and says, 'Torajii System'? That used to be Peony System, named after a flower. I changed it just before the readthrough, when I realised it could have sounded like 'penis'! Then everyone would've said, 'That filthy *Torchwood* writer, bringing his smut into *Doctor Who*…'"



### 24 GRAEME HARPER IS BRILLIANT. REASON # 3

He gets passionate about things. On 11 December, for instance, he's alarmed by Edward Thomas' suggestion that white and blue interiors will be ill-advised on the Pentallian, due to them being cold colours. "But I'd imagined the engine room being blue," protests Graeme, "It's my favourite colour!"

"Put it in Episode 11," laughs Russell.

## 23 42 SENT CHRIS CHIBNALL TO A&E

"My most vivid memory of *42* is Chris, falling downstairs," says Russell. "Well, I didn't actually see it. It wasn't me, guv, honest. But he tumbled, and hurt his back really badly."

"It was late at night, at home," recounts Chris. "I'd already contracted tonsillitis between the first and second drafts, but worse was to come! I was taking a coffee cup downstairs when I fell down and couldn't move. I had to go to hospital and was given diazepam."

Continues Russell, "We had to have this weird, terrible script conference on the phone, with me nattering away in my kitchen in Manchester, Julie in Cardiff, and Chris at home, just... well, whimpering."

"We had this discussion about my ideas," says Chris, "with Julie and Russell laughing themselves stupid. I was flat on my back and they were *hooting* with laughter! In fact, Russell went so far as to say, 'I think you've made a rod for your own back'."

"I sort of imagined him in traction," chuckles Russell, "like that Laurel and Hardy film. But we had to keep going, *Doctor Who* stops for no man! Poor sod."

"Most of my life, working for Russell," reflects Chris, "I've looked like Oliver Hardy. That's another fine mess..."

## 22 DANNY BOYLE ALMOST RUINED 42

The production team was alarmed to see director Danny Boyle's sci-fi epic *Sunshine* on the horizon. It does, after all, feature a team of astronauts heading for the sun in a spaceship. Upon its 4 April cinema opening, however, it became clear that the astronauts' journey was voluntary and similarities are pretty minimal. *42* isn't pretentious and incomprehensible, for instance. The name of *42*'s ship was, however, changed from Icarus to Pentallian, as a result of *Sunshine*.

Remembers Chris: "There was a line, which was even filmed, where Martha told Riley, 'You called this ship the Icarus? You really should've been on the lookout for something like this...'"

"That was a bad, bad moment, opening up that copy of *Empire* magazine, and reading about *Sunshine*," shudders Russell. "I did go cold. I went so cold, I could've saved the Pentallian! In fact, I didn't tell anyone else on the production team, cos it was far too late to change anything. I wonder if they read it too, and decided to say nothing to me? And then, as time went on, it got worse – it became clear that the spaceships in both *Sunshine* and *42* were called the Icarus, and although the plots are very different, that did seem a bit too close for comfort. We'd already filmed the scenes naming the ship, so they had to be re-dubbed! I changed it to Pentallian, cos of the Pentalion drive in [1975 Tom Baker story] *Revenge of the Cybermen*, so I imagined this ship was named after its inventor. Obviously the spellings are different, but I imagine that's the outer-space equivalent of VHS and Betamax."

"a knuckle gnawingly tense, glorious action thriller"
★★★★
SUNSHINE
DARK DAYS ARE COMING
05.04.07

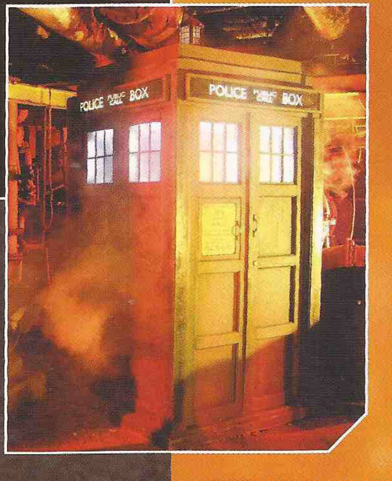
"We obviously were very aware that Danny Boyle had just made *Sunshine*," says Dave Houghton, "so we had some serious film effects work setting the standard for the Sun. I hope we've managed to reproduce that kind of spectacle for the small screen."

"Closer to transmission," Russell recalls, "I did ask my resident film expert, one Jason of Arnopp, if we should be worried, but he said it wasn't too bad! And I did see *Sunshine* in the end, and rather enjoyed it. Way back in January, this seemed like a big, horrible problem. If you didn't read much about *42*'s plot, it's because we didn't dare say much, ha ha! But now the moment's come and gone, the film's been seen and the problem seems much smaller..."

## 21 GARY RUSSELL IS THE DOCTOR!

When *42*'s script readthrough session came around on 11 January 2007, David Tennant was ill. He'd lost his voice, forcing script editor Gary Russell to stand in as the Doctor.

"Hooray – dream-come-true time," says Gary. "I got to be TV's Doctor Who for a morning! In *42* I got to shout at Michelle Collins and be butch (yup, *that* took acting skill) with lovely Freema – first time we'd met. I went up to her afterwards and introduced myself and told her I'd be directing her next week in *The Infinite Quest*. I promised to be just as butch then! I also got a chance to flirt with John Barrowman and then applaud the marvellous young *Blue Peter* competition winner who was so wonderfully unfazed by the 50-odd people who were there for the readthrough!"



▲ *Top: Martha gets to grips with being trapped on a crippled spaceship hurtling toward the sun!*

▲ *Above: Not a great place to park, Doctor...*

▼ *Below: McDonnell (Michelle Collins) and her frozen, sun-possessed hubby. Poor guy...*

## 20 MCDONNELL ALMOST DIDN'T KILL KORWIN

"Making McDonnell responsible for what happens to her husband gave it an extra layer of emotion," says Chris. "I took it out of the second draft, then we put it back in. You do a lot of mad things in drafts. It was one of those things that no-one commented on, then when I took it out everyone said, 'Why have you done that, you idiot?'"

## 19 SPACESUITS YOU, SIR

"We need a different spacesuit," muses Russell on 11 December, "Or it'll look like we're recycling ourselves."

Edward Thomas suggests a nautical

feel to the new design. Chewing it over, Russell remembers that Episodes 12 and 13 will have somewhat nautical elements. Eventually, after a black suit is vetoed, on grounds that it won't be visible against space, a red spacesuit gets the vote, as opposed to *The Satan Pit*'s orange model.

"I'm wondering if you'll notice the colour difference in the finished episode," admits Louise Page, a couple of months later. "It's essentially the same design, but red! The boots were the same, too. But we do have a frozen spacesuit, which didn't happen in *The Satan Pit*!"

### 18 RUSSELL HAS THE POWER TO SHRINK PODS

On 11 December, Russell stipulates that the Pentallian's escape pod shouldn't be too roomy. "It will be a 'proper' escape pod," he says, "with enough space for the two of them. No washing machines and stuff!"

### 17 GRAEME HARPER IS BRILLIANT, REASON # 4

On 3 January, Graeme eagerly reads part of the script aloud: "'Ashton, visor down, no light, *smashes in*'!"

"Or, '*walks* in'," notes Russell.

"'Smashes in' is metaphoric," adds Chris Chibnall.

"Oh," says Graeme, sadly. "I got excited, then!"

### 16 EDWARD THOMAS 4 MCDONNELL

"Here comes a sexy lady with rough edges," says Russell, as the 11 December script-trawl hits Scene 3. "Just for you, Ed!"

"Great," says the production designer. "What's she wearing?"

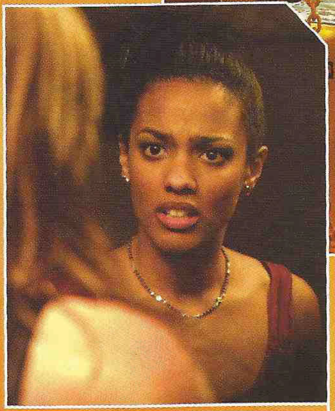
"Her jumpsuit comes off, too," says Russell. "Gets caught in one of the doors."

"Moving swiftly on to Scene 4…" says Julie, firmly grasping the tiller.

### 15 MASK OF THE RED DEATH

"I think I should tell you, I'm not really a welder," chuckles Russell, later on 11 December. "You know that joke? Won't tell it now. It's filthy. Anyway, the masks in this episode are partly Cyclops from the *X-Men*."

▲ *Top: Shooting Korwin's sedation, with director Graeme Harper far right.*

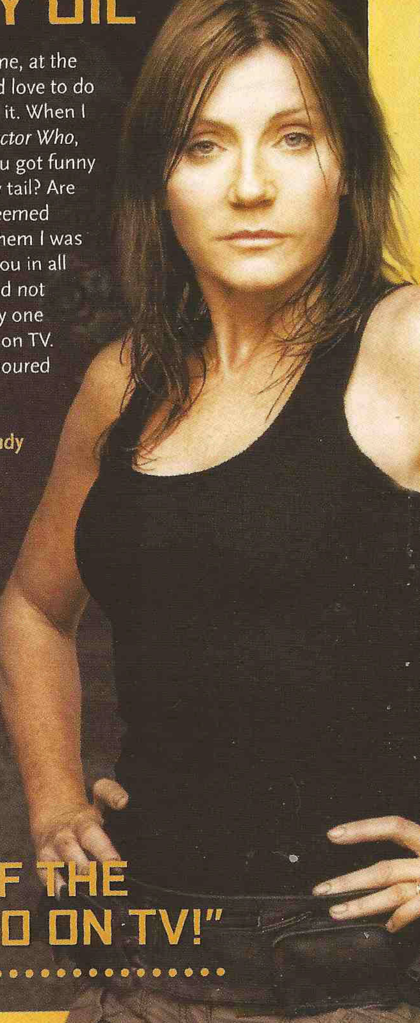


"The problem with welding masks," says Edward, "is that you can't see through them unless you're welding. The spark illuminates it – it's like a pair of dark sunglasses, but darker."

"Will these be glowing eyes," asks Dave, "or more like Cyclops?"

"Glowing," says Russell. "Glowing eyes allow you to be vague about the impact. If we have actual flame, that means things get burnt. It's a nightmare and suddenly various bits of set are burnt. Last thing we want."

## 14 MICHELLE COLLINS DOESN'T LIKE BEING COVERED IN BABY OIL



**Hi Michelle! It's the Sigourney Weaver look for you in 42. How'd you like it?**

"In the beginning, I was a bit like, 'What do you *mean* I can't wear make-up? Not even a *tiny* bit?' But it was quite liberating! I ended up so comfortable in Doc Martens, combats and a vest, that I felt quite at ease in that spaceship. Very at home."

**How much fun was the pretending-to-be-hot acting?**

"I didn't like being covered in baby oil the whole time. I had to have grease in my hair, and we were all very dirty, even to the point of having dirt under our fingernails. And that paper mill was absolutely horrible. Really scuzzy. But it looked fantastic: a brilliant set. David kept laughing at me, because I'm not used to running around on a set – I was being a bit girly and falling over wires. I got him back, though, because he fell over too."

**Did you accept offers of ice cubes in your mouth, to stop visible breath?**

"No, I did not! [laughs] After a while, we were asking if they could put some heaters on! I think everyone forgot, because they saw us in all this baby oil and thought we were sweating. We were doing it *so* well, I suppose!"

**How would you describe McDonnell?**

"She's a woman in a man's world. She's quite sassy but also passionate about her crew. She's strong, but not a feminist type. She's very good at her job, and just happens to be a woman. She eventually breaks down at the awfulness of what she's done. She didn't mean any harm, so she's genuinely horrified. She'd rather die and be with her husband than be without him."

**It's quite a romantic death scene, isn't it?**

"Oh yes, it is. Although it's quite difficult to be romantic when you're being hoisted up in the air, with huge things sticking out of your trousers and you feel like you're about 25 stone! Obviously when you see it, it looks great. Effortless! I must admit, I was a little bit scared at being pulled out of the spaceship. That harness was pretty scary and really wrenched me! I also found it harrowing to kill Ashton. Horrible! It's exhausting, trying to kill someone, I can tell you!"

**Were you aware of the 1993 *Doctor Who/EastEnders* crossover *Dimensions in Time*, for Children In Need?**

"Yes, didn't the TARDIS arrive in the pub or something? Maybe I should lie about this, but I'm not a sci-fi person at all. Adam Woodyatt [Michelle's on-screen husband Ian Beale in *EastEnders*] was much more up for it than me, at the time! But after doing *42*, I'd love to do sci-fi again. I really enjoyed it. When I told people I was doing *Doctor Who*, they all said, 'Ooh, have you got funny ears? Have you got a funny tail? Are you a monster?' They all seemed disappointed when I told them I was human. They want to see you in all this prosthetic make-up and not recognise you! It's probably one of the coolest things to do on TV. I felt very flattered and honoured to be part of it."

**Might *EastEnders* vixen Cindy Beale have made a good companion for the Doctor?**

"Depends if she could bring her children with her! She was a bit of a *femme fatale*, so maybe she'd ravish him! She wasn't exactly a girly-girl and would be able to stand up for herself like Martha, but... actually, I think *I'd* make a better companion for the Doctor than Cindy Beale!"

> "IT'S PROBABLY ONE OF THE COOLEST THINGS TO DO ON TV!"

### 13 GRAEME HARPER IS BRILLIANT, REASON # 5

He tells **DWM** things on-set like, "It's funny: I wouldn't hurt a fly, but I bloody love violence!"

### 12 RASH DECISION

The make-up treatment initially used to give Freema Agyeman a hot, glowing look didn't really agree with her. "I was breaking out in a rash," she recalls. "Eventually, they used blusher instead."

### 11 VISIBLE BREATH = PROBLEM

Come the 3 January Tone-fest, Edward's men have sourced a paper mill for much of the Pentallion interior shots. "Graeme's concerned about people's breath being visible," he notes, "but we think we can work around that."

"It'd be terrible," nods Phil, "if they were going, 'Oh, it's boiling hot!' and smoke's coming out of their mouths. Even these geniuses couldn't write around that."

"Oh yes we could," laughs Russell.

"We were freezing to death in that big paper mill," recalls Freema, after shooting. "We had totally visible breath coming out of our mouths, while pretending to boil! Because it was so cold, the offers of eating ice cream or putting ice cubes in our mouths really didn't seem very enjoyable. In the end, we just decided to battle our way through it, while getting away with a little bit of breath. Imagine: me, refusing ice cream!"

### 10 BRIGHT EYES, BURNING LIKE FIRE

"One small detail I'm really fond of in *42*," Dave Houghton tells us, "is the moment the Sun stops possessing the Doctor. Here, we painted out David's iris and pupils and added a kind of molten rock texture so there's a freaky transition that looks like his eyes are cooling down from a burning Sun intensity. Then the pupils and iris fog back into his eyes to great effect…"

### 9 SUTEKH RETURNS!

During a 3 January discussion of the scene in which a possessed Korwin takes over Ashton, with steam everywhere, Russell notes, "It should be horrible. Like Sutekh's kiss of death!"

"We'd better make sure," says Edward, "that the actor playing Ashton doesn't have asthma…"

Luckily, actor Gary Powell doesn't mention any breathing-related maladies when we chat to him on-set. "When my head got steamed, I had to keep drinking ice-cold water before I screamed, to stop the vapour coming out of my mouth!" he says. "Matthew had tubes running up his arms, leading to the $CO_2$ machine. So it looked like I was being fried. Very cool!"

"I don't think of Ashton as a bad guy," he adds. "He's been on this cargo ship forever and is probably on his last tour of duty. He's feeling beaten down by it all, and then the poor devil gets transformed into this steaming, heat-applying alien force and goes around stalking people. So it's just a circumstantial. I love it, too: it's like being Jason Voorhees from *Friday the 13th*, walking around and scaring the hell out of people!"

### 8 THE FUEL DUMP

"What does fuel look like, when it comes out into space?" wonders someone aloud.

"Beautiful, sparkly bits!" says Russell "Little red and orange things, blending into the sun and going, 'Mummy! Mummy!'"

Then there's the question of whether the ship's pods should fall off. "Do you need to see that?" asks Dave.

"Yes," chuckles Russell, evilly.

Dave can't resist it *any* longer: "This really is a big dump…"

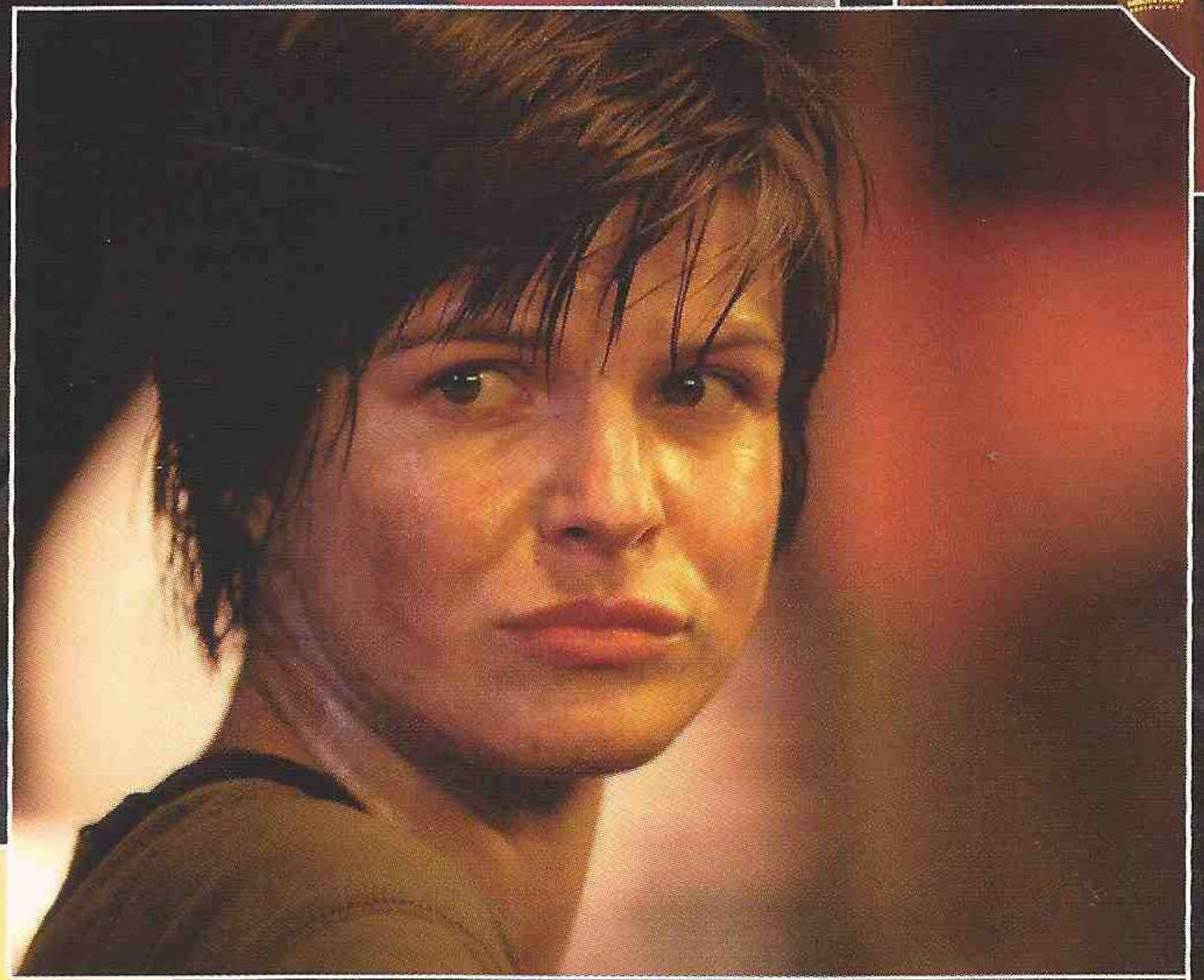
Groans all round.

### 7 A SCANNELL DARKLY

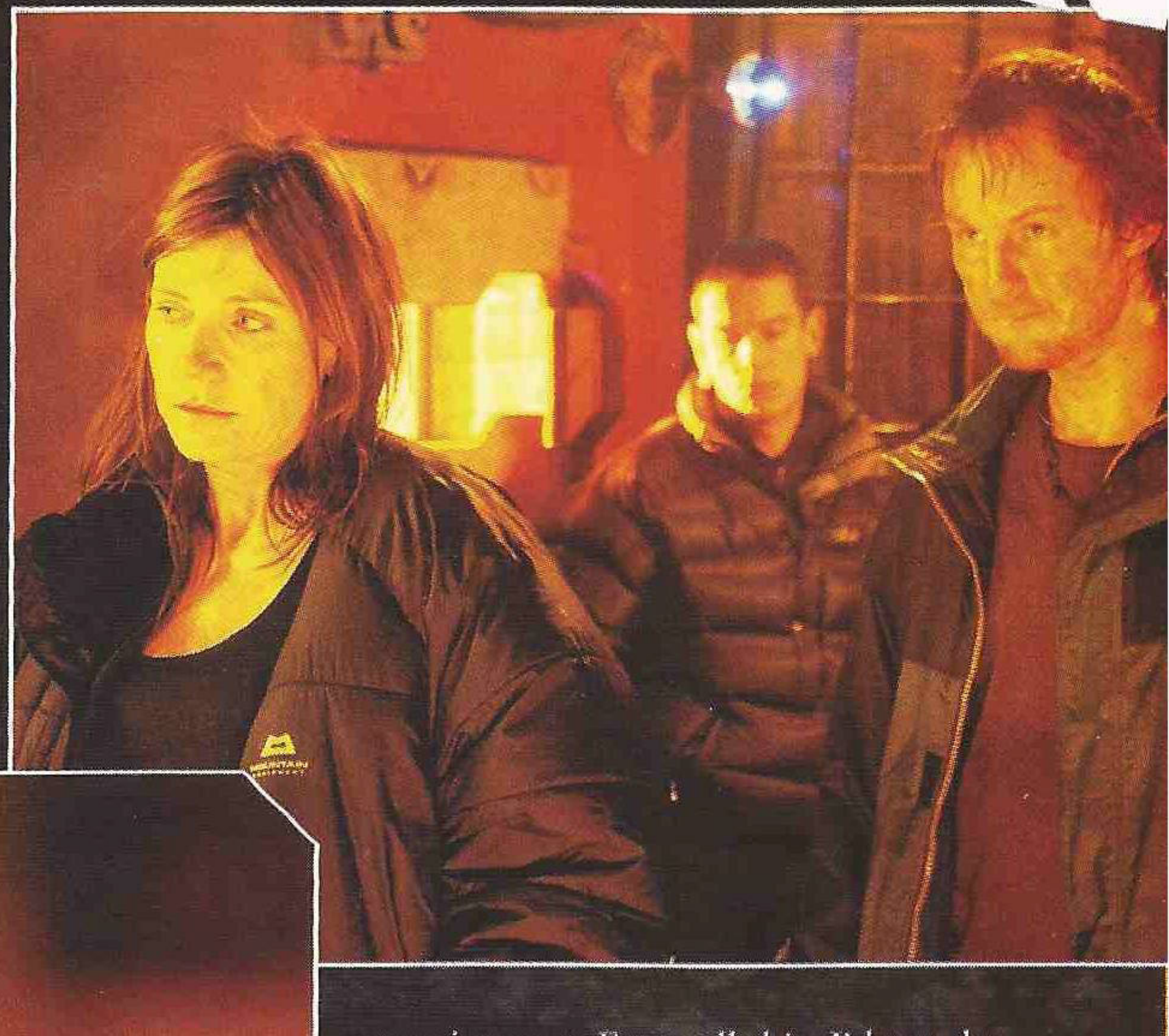
Anthony Flanagan, who plays Orin Scannell, is quite remarkable to watch between takes on-set. He executes series after series of precision martial arts manoeuvres and kicks, before settling down to prepare for a shot. Is he an expert on the, uh, quiet?

"I am, yeah," he grins. "They should have used *all* my assets. Their loss!"

▲ *Top: Abi (Vinette Robinson)*



▶ *Right: Erina (Rebecca Oldfield).*



▶ *Far right: The cast tries to keep warm in the coldest boiling hot spaceship set imaginable!*

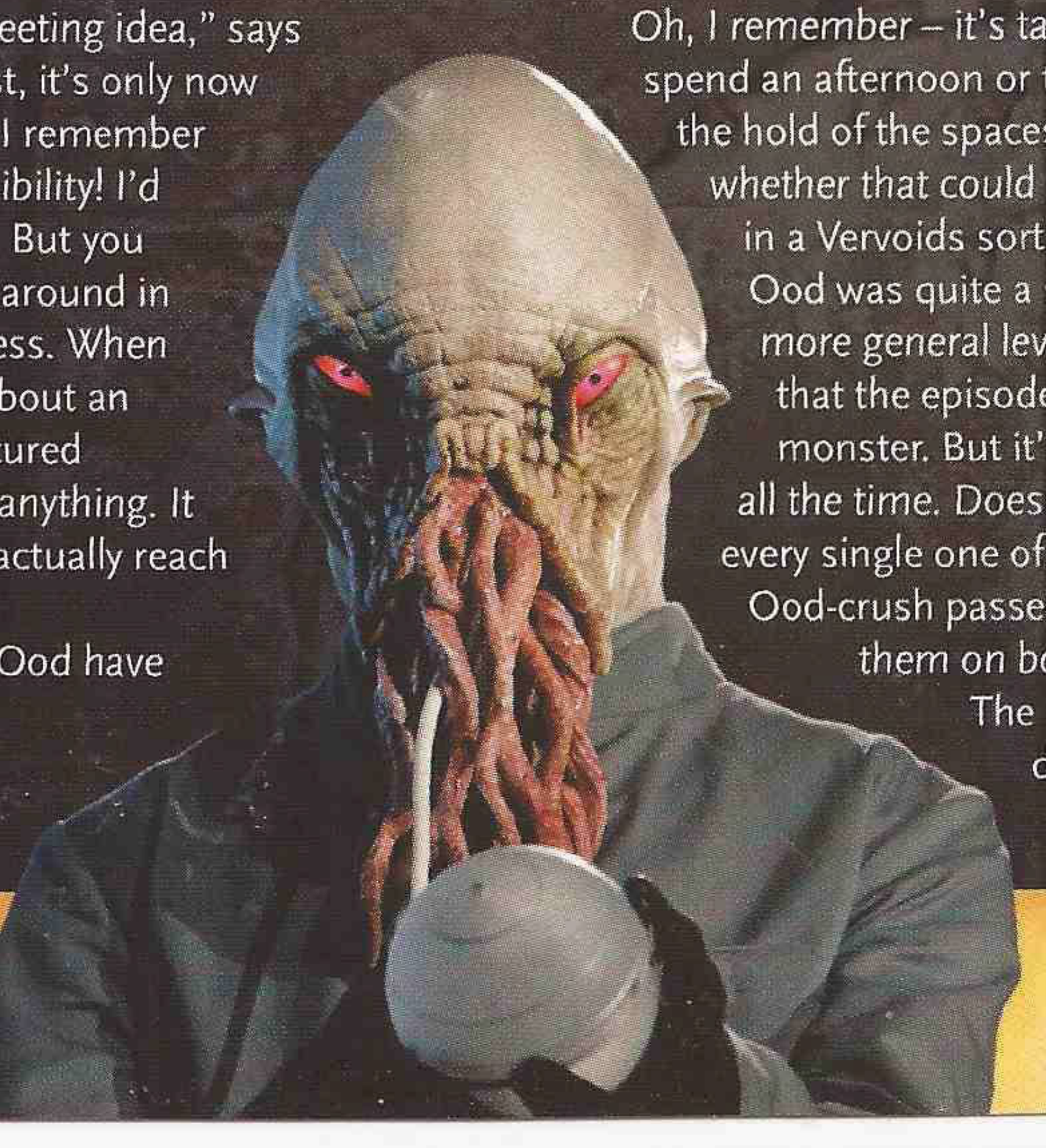
## 6 OOD HAVE THOUGHT IT?

At one early stage, *The Impossible Planet*'s squid-faced stars the Ood were pencilled in to return in *42*.

"That was only a fleeting idea," says Russell. "To be honest, it's only now that **DWM** asks, that I remember they were ever a possibility! I'd completely forgotten. But you kick all sorts of ideas around in the initial script process. When you're first chatting about an idea, *42* might've featured giraffes, Garm. Ood, anything. It doesn't mean they'll actually reach the page."

So how might the Ood have been incorporated?

"I think I became quite interested in the idea – for all of five minutes – that this was set in roughly the same time-zone as *The Satan Pit*, and that we could tie our little cosmology together a bit. Oh, I remember – it's taken me this long! – we did spend an afternoon or two wondering what was in the hold of the spaceship, what the cargo was, whether that could become part of the plot in a Vervoids sort of way. And a hold full of Ood was quite a spooky notion! Plus, on a more general level, I think I was a bit worried that the episode didn't have a traditional monster. But it's my job to have worries, all the time. Doesn't mean you have to act on every single one of them. And I'm glad our little Ood-crush passed – you can't really imagine them on board the ship now, can you? The idea came, and went, like it does for every script. It never reached the first draft."



### 5 RUSSELL GETS SHIRTY

At one point in the script's genesis, Riley is shirtless during his escape pod scenes with Freema.

"Riley takes his shirt off. Hooray!" says Phil Collinson on 3 January.

"How long does he keep his shirt off for?" wonders Louise.

"Til the very end!"

"What's Martha stripping down to?" Dave wonders.

"She's *not*, Dave," says Louise. "She needs somewhere to put her mobile phone!"

In the end, Russell decides to put a vest on Riley. "Otherwise, there's something about it that won't be family-friendly," he admits.

Incidentally, Riley is named after Chris' godson. "Russell initially wanted him to be named Riley Kincade," says the writer. "Then he came back and said, 'Oh no, I've already got Thomas Kincade Brannigan in Episode 3!'"

### 4 FREEMA HAS ANIMAL MAGNETISM

"There was that scene where I had to attach the big magnet to the door," she cackles, "and really sell it by swinging it at arm's length and whacking the door, then keeping it there because it's supposed to be stuck. So I did it and WHACK! It was like a great big domino game went off. You heard one crash, then two, then three, four and five! I destroyed half the set! Rory Taylor said, 'Don't tell us we've got wobbly walls!'"

### 3 GRAEME HARPER IS BRILLIANT, REASON # 6

Much like a masked Korwin or Ashton, the man is unstoppable.

"I'd love to do the Doctor's POV, looking up as he rolls under the door," says Graeme on 11 December.

"I disagree," says Russell. "The last thing you'd do is look up. You'd just roll under. It'd be mad to stop and look up!"

"It'll be really fast," persists Graeme. "You'll *love* it!"

### 2 THE SUN ISN'T REALLY ALIVE!

This may shock you, but the idea of the sun being sentient is a madcap and scientifically irresponsible notion. The good people of the forums at *www.stargazerslounge.co.uk* are having none of it.

"A sentient being would mean that it thinks and bases its actions on those thoughts accordingly," posts member 'outlash' in response to **DWM**'s anonymous post. "To my basic grasp of things, our sun is just a huge ball of nuclear fusion and will just keep on creating nuclear reactions until its fuel has run out."

"It depends on what you mean by 'alive'," adds 'themos'. "The one thing that all 'alive' entities share is that they have evolved. Where's Mommy-sun? What's the inheritance mechanism?"

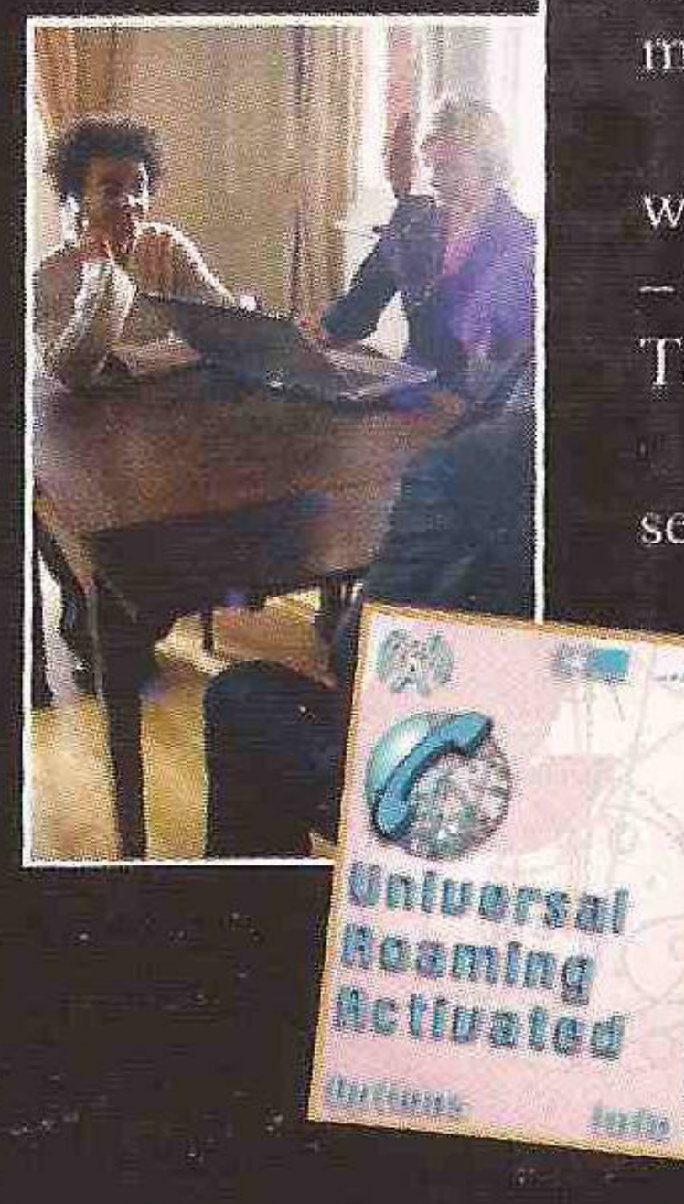
"If I recall correctly," ponders 'mhc', "classical biological science defines a living entity as one that exhibits all of the following traits: movement, excretion, reproduction, respiration, irritability, nutrition and growth. Sentience is not a requirement. From all this, I'd say the sun was not a living entity."

Only one poster, 'Kai Herb' begs to differ. "No, I'm afraid the sun is alive and sentient. I've just watched *Teletubbies* and it definitely has a face and talks."

How does Chris Chibnall plead?

"Part of *Doctor Who* is wonder at the mystery of the universe," he smiles. "Nothing is ever quite what it seems. Accepted things are beautiful and mysterious and dangerous. It goes to the heart of what *Doctor Who*'s about. But yes, it is insane!"

"It's not *the* sun, it's *a* sun," points out Russell T Davies. "It's the Toraji System, it's bloody alien, so it can be anything we like!"



▼ *Below: Francine (Adjoa Andoh) makes a deal with the devil…*

▼ *Inset: Now that's what we call a top up!*

### 1 JUST ONE MORE THING…

On 25 October 2006, after a story meeting for *Torchwood* Series Two, Russell seized Chris in a bear-hug. Possibly.

"Just one more thing about your *Doctor Who* script," he told the scribe. "Can you put in these Martha things, at the end?"

"So I added the closing phone call," remembers Chris. "Martha phoning Francine and the sinister people listening in the background. God knows what it meant, but I love all that stuff!"

Russell T Davies, O Lord of Enigma, what **does** it all mean? Answer swiftly – we're seconds away from the sun! Time-bomb about to go off!

"I was just beginning to get a sense, as the series went on, of how and when we should play our Saxon hooks… and there was an opportunity, right in front of me! Now we've got Francine taking the mysterious Saxon's side. And once all the pieces are in place, the trap can be sprung…" DWM

"NOTHING IS EVER QUITE WHAT IT SEEMS IN THE DOCTOR WHO UNIVERSE – BUT, YES, A LIVING SUN IS PRETTY INSANE!"

### EPISODE 3.3

# GRIDLOCK

Writer **RUSSELL T DAVIES** | Director **RICHARD CLARK**

**DID I, IN FACT, DREAM *GRIDLOCK*?** This year's third episode has lodged as many vivid images in my brain as a hunk of cheese before bed. Like a dream, I couldn't really tell you a straightforward storyline, and events which seemed crucial at the time appear inconsequential now. Characters I barely knew took on the importance of close family, and there was even an incongruous reappearance of some figures from the past I hadn't contemplated in years. And yet despite all that, evidence suggests that millions of other people experienced it as well. Perhaps I'm still dreaming?

After *The Shakespeare Code*, exhaustively exploring its central theme, the power of words, *Gridlock* is a complete contrast – a surreal folly, unshackled by any single message or agenda. Its elements read like a sadistic list of audience suggestions at the Comedy Store improv night: talking cats, armed nuns, flying camper vans, the M25 in 3D, giant crabs, and a big old face in a tank. No conventional narrative could possibly interlock these, and sure enough, this is no conventional narrative. Rather, it's an exuberant celebration of how *Doctor Who* is now such a trusted brand that it can serve up any sort of story with supreme confidence.

After superficial similarities between this reborn *Doctor Who* and the old series' last bow, *Survival*, *Gridlock* now evokes other serials from that time, none more so than *Paradise Towers*, another extrapolation on civil engineering gone horribly wrong, how ordinary people are forced to adapt to survive in it, and how they soon become unrecognisable to outsiders. By placing New New York so unimaginably far in the future, writer Russell T Davies takes viewers beyond any reasonable hope of second-guessing what is normal. Cat-men and mousey women can interbreed? Fair enough! Flying cars in the year five billion have old-fashioned needle gauges? Well, why not?For us, the drama is more about exploring this world than sharing the travails of its inhabitants.

It's an extravagant fantasia, with the motorway entrance serving as Alice's rabbit-hole. Like Alice, we find inhabitants of this world follow rules and customs that are perfectly consistent and understandable to them, yet perplexing to us. By sheer coincidence, the week before this aired, I listened to Peter Nichols' radio play *The Freeway*, in which the car-dependent population of future Britain takes a week-long 200-mile jam on the M1 in its stride. That story takes twice as long to tell, partly because there's no external agent like the Doctor to come in and suss it all out in a jiffy, and also because it's tethered to the here and now, unlike *Gridlock*, a story whose freedoms are gloriously at odds with its title.

> "*Gridlock* is a story whose freedoms are gloriously at odds with its title – this is a quick fix of utter delight!"

I'd have taken almost as much delight in this story if it had all been in Swedish, such is the diversity of visual styles. The economic migrants of the far future are fitted out as if they've all won *Supermarket Sweep* at the world's biggest theatrical costumiers. The range of sets they inhabit, both real and imaginary are so diverse they bring to mind the kind of chase through a film studio backlot last pulled off by *The Goodies*. And best of all, director Richard Clark and his team shoot in a wide variety of styles, encompassing stage musical (I hoped the burger-van drug pushers were going to break into the year five billion's equivalent of *West Side Story*), the video-game action of *The Matrix*, and an almost fly-on-the-wall claustrophobia inside the flying cars, their roofs inches from the lens. The scale of this brief story, encompassing large and small, ancient and modern, fast and slow is overpowering, embodying *Doctor Who*'s essential incongruity like never before.

The defining sequence here is *Doctor Who*'s remake of the old "escape through many back gardens" routine, where the Doctor drops in on half a dozen or so of New New York's gridlocked motorists in quick succession as he surfs his way down to the fast lane. It's a montage of sight gags, as the same set is time and again redressed and repopulated, with diverse and bizarre inhabitants. Glimpsing them renders this place more colourful and interesting – but glimpse them is just about all we do. And that's why it's such a defining sequence – *Gridlock* is imaginative and utterly enchanting, but isn't preaching, despite the hymns. What you see is what you get – like the "Happy Happy" mood elevators seen at the outset, this is a quick fix of delight.

With writing and design having such free reign, the cast crucially play a straight bat (or, indeed, cat) and deliver credible, contained performances. The recognizable human archetypes are portrayed with all their expected mannerisms, but anyone wearing prosthetics behaves as though they're oblivious to the fact – resisting the temptation to end each sentence with a meow, bark, or Tango slap (delete as applicable). The result is a credible culture rather than a freak show, backed up by stunning turns from the show's leads. If you can watch the Doctor coming clean to Martha about his destroyed home without a lump in your throat, then I fear for you.

Spellbinding as *Gridlock*'s vision and imagination are, it's arguable that the story could have been tightened up by one more rewrite. The topology of New New York is mysterious at the best of times, still more when one tries to equate it with the layout of our own Big Apple. More emphasis that embarking on a years-long traffic jam was the single best hope for these people would have subdued cries of "why don't they just walk?" in living rooms across the nation. On the other hand, tinkering with anything as accidentally lovely as this might have rubbed some of its charm away.

All three new series of *Doctor Who* have contained one of these year five billion visits in their opening trio of present/future/historical stories, yet I've found this one easiest to latch on to. It could be scheduling – parameter-stretching like this is more effective when it comes hot on the heels of a couple of more familiar outings – or maybe it's just that I've learned to love this bizarre setting, and the freedom it gives to a writer, at last.

New New York? Happy Happy! More, More!

**DAVE OWEN**

## EPISODES 3.4 & 3.5

# DALEKS IN MANHATTAN
# EVOLUTION OF THE DALEKS

Writer HELEN RAYNOR | Director JAMES STRONG

**THE MOST RECOGNISABLE CLARINET** glissando in history, opening Gershwin's *Rhapsody in Blue*, telegraphs that this adventure's setting won't be too radical a departure from the depression-era New York City famous from countless old movies, and sure enough, it accompanies images of the Statue of Liberty and the Empire State Building. Rather than stretch *Doctor Who*'s budget beyond breaking point by depicting Fifth Avenue as a re-dressed Cardiff High Street, the external settings for the fourth and fifth episodes are largely confined to a shantytown in the more easily-realised Central Park. It's interesting to speculate how much this necessity may have shaped the story. Without being able to show the streets of Manhattan at ground level, the to-ing and fro-ing takes place in beautifully atmospheric sewers instead, which in turn may have dictated that the Daleks' henchmen be something other than sharp suited hoods, hence their porcine slaves.

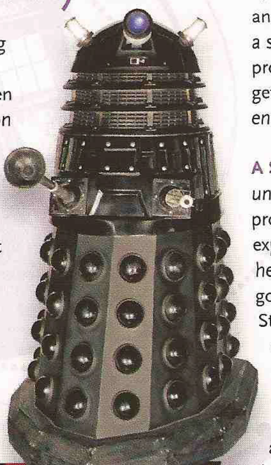
And so, despite some location filming in the Big Apple, the local colour is shaded indoors. And how! The backstage bustle of the off-Broadway (by quite a few hundred yards, one surmises) New York Review – all curtain calls and hard-bitten chorus girls, while *Radio Days* showtunes play muted in the background – is note-perfect. Whether or not 1930 showbusiness was actually like this, it's how it's been depicted by Hollywood for decades. The courtship between showgirl Tallulah and her admirer Laszlo plays out just like one of Woody Allen's later homages.

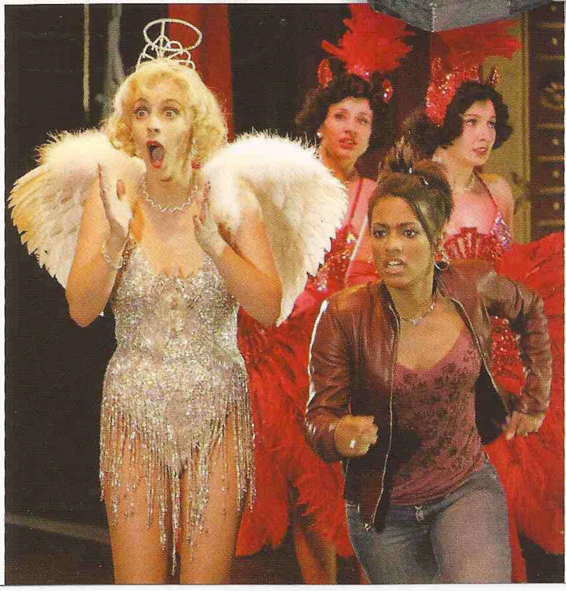
The recognisably generic fun extends to the summit of the Empire State Building, where the boss of the soon-to-be-complete construction dresses like Al Capone and speaks ominously of "our new masters". It gets even better. A Dalek rolls out of the art deco lift: one a people transportation device designed 80 years ago; the other a people transportation device designed 40 years ago. It takes the construction boss to the dizzying and beautiful parapet view of the city at nightfall and makes an eloquent speech: "This day is ending. Humankind is weak. You shelter from the dark", before escorting him to his destiny. An iconic character in an iconic setting, this scene encapsulates just what there is to celebrate here.

> "I think the bun trolley must have arrived halfway through this story's Tone Meeting, as it can't quite seem to settle on a style..."

Less worthy of celebration is Hooverville, the aforementioned shantytown. For all its dramatic usefulness (no one of any social status goes missing, so there's no police or government involvement in this tidy story at all) its representation of the great depression is uncomfortably at odds with the riot of fantasy elsewhere. Smooth changes of mood in broadcasting are hard to pull off. For years Esther Rantzen failed to tastefully segue from defrauded pensioners to suggestive vegetables on *That's Life*, and here it means that one is actively impatient to get away from Hugh Quarshie's worthy voice of the dispossessed and back to the chorus line and the monsters.

The tone, in fact, veers all over the place. As we armchair television producers, educated by our weekly immersion in *Doctor Who Confidential* all know, *Doctor Who* productions kick off with a Tone Meeting. I think the bun trolley must have arrived halfway through this one because this story can't quite settle on a level. When it's being funny, the gags are first class, with Tallulah being a terrific focus: surrounded by pigmen she mishears "Gamma Burst" as "Gammon Burst". The sight gag, worthy of Mel Brooks on a good day, as a squad of murderous pig slaves fidget in awkward silence and stare up at the elevator floor indicator, is better still. Even the Daleks get in on it, with a water cooler conversation between two of them being punctuated by a prudent over-the-shoulder glance to confirm confidentiality before launching into the Dalek equivalent of a *sotto voce* "Anyway, I just don't think he knows what he's doing, and according to Zeg in accounts, he's on his last warning..."





A few more moments like this, liberally sprinkled throughout would have stopped it all getting too serious and reminded viewers not to worry too much about the science of it, and above all not to take words like "DNA" and "serotonin" too literally. Conversely, a straighter face throughout could have produced a more consistent piece, easier to get to grips with. I'd rather have the broader entertainment though.

**A SECOND VIEWING YIELDED MORE** unalloyed pleasure, any initial anxieties probably stemming from mistaken expectations about where the story was headed. Having accepted that there isn't going to be a streetcar ride down 42nd Street, an Irish police chief, or a whole army of *This Island Earth*-style exposed-brain mutants, it's very easy to be entertained by what we do have. My repeat screening comprised both instalments back-to-back and this seemed, unexpectedly, to sustain the story's pace and tension far better than when watched individually. Rather than fitting naturally into two 45-minute halves as, say, *Army of Ghosts* and *Doomsday* did, *Daleks In Manhattan* feels like there's a natural episode ending half an hour in. As soon as lead Dalek Sec has absorbed the human he intends to incorporate – intercut deliciously with Talullah's song "You put the devil in me" – a crescendo of sorts has been reached, and the next quarter of an hour feels like treading water in the sewers until Sec's gestation is complete. The pace takes another dive in *Evolution of the Daleks*, where after a sparkling initial confrontation between the Doctor and Sec in the Dalek lab, all the players disperse, and the energy inevitably needs to recharge again before the finalé.

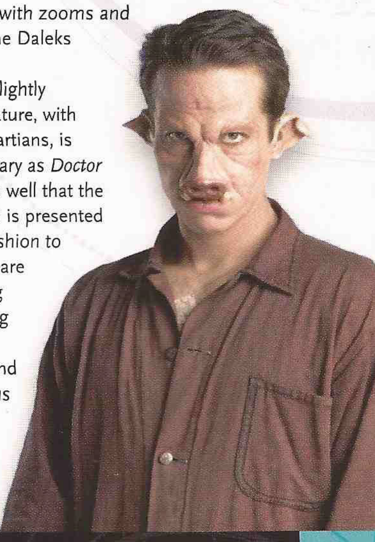
The Doctor's in an odd mood here.

Having outgrown his Ninth persona's proclivity to genocide, he's exhibiting an equally harmful disposition towards self-sacrifice, offering himself up in crucifixion posture to his enemies several times. If he's bluffing he never comes clean about it, and it feels uncomfortable. Nor is Martha particularly well served by this outing. It's becoming apparent that the Doctor regards her as self-sufficient, capable not only of aiding and abetting his plans, but also deriving them from first principles (he palms the psychic paper to her without hinting what she should use it for, leading to an unconvincing deduction later). Clever, independent Martha comes out from under his wing, which is good, but just as soon finds herself overshadowed by the wings of sometime angel Tallulah, so strident and memorable a one-off ally that she utterly dwarfs Miss Jones.

> "Any viewers finding Dalek Sec's delicious combination of tentacles and gangster shoes silly should probably stick to *Newsnight*..."

The Daleks' fourth appearance in this incarnation of the series sees them come into their own as characters, with debate, dissent, and development between the Cult of Skaro, the gang of four returning from last year's *Doomsday*. For all the impressive computer-aided tableaux of recent years, the four props here are expertly operated, with characterisation in every twitch and spin. It's also provided by lighting and camerawork that utterly complements the casings. The Daleks have *never* looked so good, especially in their laboratory set, which appears to have been built from concept sketches rendered for their 1960s movie outings, but rejected as too expensive. Returning director James Strong keeps his camera crew close in on faces and details and injects energy with zooms and pans that instill life into the Daleks and their surroundings.

The appearance of the slightly redesigned pure Dalek creature, with tentacles like HG Wells' Martians, is really about as vivid and scary as *Doctor Who* should get, and it's as well that the subsequent transformation is presented in 'behind closed doors' fashion to diffuse the horror and prepare for the hybrid's cliffhanging appearance. Viewers finding the reborn Dalek Sec's combination of tentacles and gangster shoes incongruous or silly should probably accept that *Doctor Who* isn't for them, and stick to *Newsnight*.



The panache of the live-action direction isn't quite matched by the electronic scenes. The pair of Daleks above Central Park are shot against such a plain night sky, and move as though swung on wires from cranes, that they're simply not believable as flying machines. Indoors, the big reveal of the suspended bodies of the host bodies for the Daleks' DNA, like a scene from Michael Crichton's *Coma*, is scuppered by being unrecognisable. It's just too hard to appreciate the scale of the shot – the brain isn't expecting to see sheet-covered bodies suspended from the ceiling (and why should it?), so it doesn't make sense on first viewing. Composer Murray Gold, meanwhile, deserves mention for his filmic, evocative suspense score for the opening episode in particular. It's rather more generic for the second half though, as if the job of 1930s scene-setting is done, which is a shame.

In the end, it's all been an interesting exercise in expectation management. Thanks to the double-edged sword of *Radio Times*' nightmarish cover portrait of the Dalek Sec hybrid, I'd found myself thinking he'd be a more ruthless and inventive synthesis of the worst of both species (one that subjugates planets, *and* watches football, or something), and probably the prototype for a production line. Wrong on both counts. So perhaps my initial discomfort stemmed from Helen Raynor's story simply not being what I was expecting – with the exception of Part One's ending, which arrived with the inevitability of night following day.

Anything that's better the second time round, in a larger helping can't be bad, though. Call me easily seduced, but I find it very easy to overlook this story's handful of faults and instead revel in its richness.

**DAVE OWEN**

# COMING IN **DWM** 384

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# OFF THE **SHELF**

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

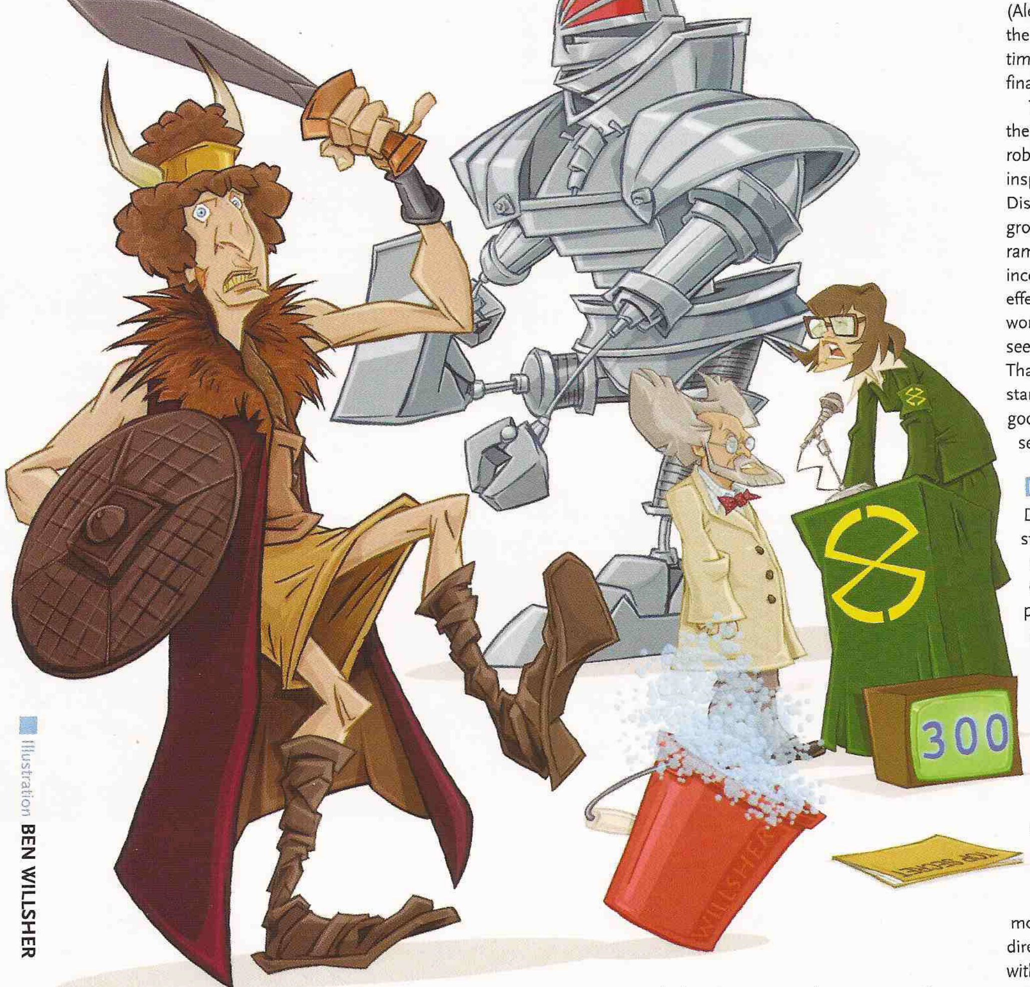
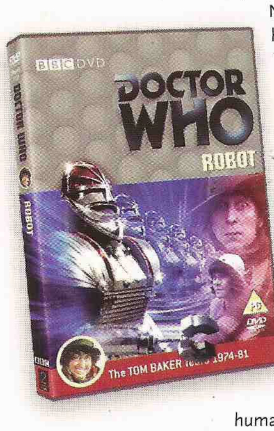


Illustration **BEN WILLSHER**

## ROBOT

**DVD** 2|entertain | **BY** Terrance Dicks
**PRICE** £19.99 | **OUT** Now

*ROBOT*'S BLUNT AND DIRECT TITLE IS rather indicative of the production as a whole – pedestrian plot, caricatures for characters and special effects that are rough even for 1974.



None of this seems to matter that much, however, alongside the introduction of Tom Baker as the Fourth Doctor, who tears through the story with a performance that, at times, is so deliberately off-the-wall, contemporary viewers *must* have thought the show was about to hit the buffers.

Following the thefts of top secret plans and equipment, the newly-regenerated Doctor, backed up by Sarah and the Brigadier, discover the culprit to be a huge robot invented by Professor Kettlewell (Edward Burnham), a fuzzy-haired old fusspot of a scientist who developed the robot during his time at scientific research establishment Think Tank. Originally intended to serve humanity, the robot, reprogrammed, is now in the control of Think Tank Director Miss Winters, a leading member of the Scientific Reform Society, an organisation that is using the robot to obtain the means to build a Disintegrator Gun with which they can steal the codes controlling the world's nuclear weapons.

*Robot*'s intentions are clear – to smooth over any audience resistance to the new Doctor with a story that draws on familiar elements of the Jon Pertwee era just gone: Baker gets an Earth-bound adventure, old friends UNIT, and even the Third Doctor's car Bessie to whizz about in. Where it goes slightly awry is in the handling of Baker himself. Dressed in a floppy hat and long multi-coloured scarf, Baker *looks* like the Doctor that would become a hero to a generation, but given a number of manic moments, including scenes where he's shown to skip and dance his way out of trouble, he initially comes over as rather foolish and difficult to like.

> "Baker *looks* like the Doctor that would become a hero to a generation, but he initially comes over as rather foolish..."

New boy number two, Ian Marter, joining as UNIT Medical Officer Harry Sullivan, makes a more reassuring first impression, even if the writing's already on the wall in as far as his character isn't given very much to do. The story's real star, however, is the robot itself. Although obviously a man in a cumbersome aluminium suit, James Acheson's design is still eye-catching – in particular its shoulder and flashing head section – and conveys a tremendous presence and feeling of power.

Writer Terrance Dicks spends a lot of his plot uncovering who's really controlling the robot. Kettlewell's old Think Tank bosses, Miss Winters (Patricia Maynard) and assistant Arnold Jellicoe (Alec Linstead), are pretty obvious bad guys from the start, while Kettlewell spends a lot of his time looking like he's on both sides before Dicks finally decides on where his true loyalties lie.

The script's best material revolves around the bond that develops between Sarah and the robot, which leads the story to its *King Kong*-inspired final act where the Brigadier turns the Disintegrator Gun on the robot, causing it to grow to enormous size. The outsized robot's rampage, however, is somewhat let down by the inconsistencies of the colour separation overlay effects used to achieve it, and some poor model-work, like the very limp Sarah doll the robot is seen gingerly carrying in its clamp-like pincers. That said, the sight of the robot's giant foot stamping out UNIT soldiers does make a pretty good metaphor for what was happening in the series at the time...

### DVD EXTRAS

Despite looking a bit sparse, *Robot*'s 'Extras' still provide some excellent material. 40-minute documentary *Are Friends Electric?*, covering Baker's casting and *Robot*'s production, successfully combines interviews, music montages, and never-before-seen footage. The sequence of early Tom Baker clips, set to David Essex's *We're Gonna Make You a Star*, is a joy, and the rare material – Baker seen working on a building site, and a full cast and crew script meeting – just extraordinary, the latter even more so considering Baker's efforts never to be seen with a cigarette, as everyone is smoking like chimneys! As in the story itself, the aspect that comes to the fore most is the developing of Baker's portrayal, perhaps the most unexpected contributor in this area being director Christopher Barry, who Baker credits with devising the skipping scene and the comic costume changes. The documentary's interview coup is Production Unit Manager George Gallaccio, but overall, it's an on-form Baker and guest artists such as Maynard, Linstead and Kilgarriff who make the biggest impression.

*The Tunnel Effect* is an extended interview with graphic designer Bernard Lodge, and looks at the various title sequences he created for the series– the original Tom Baker titles in particular. It does a fair job outlining how the iconic time-tunnel pattern was achieved, although it's nice that some magic is retained by Lodge's admission that even he isn't sure how he created all of its effects and subtleties.

The commentary, from Baker, Sladen, Dicks and producer Barry Letts, starts out at a cracking pace, although some of the material is a bit off-message – Letts and Dicks sliding back over the Pertwee years, and a comment Sladen makes about Sarah's tights that turns into a running joke. It does, however, continue the recent trend of showing Baker to be more knowledgeable about his own era than he ever used to let on.

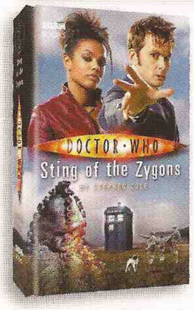
Notable 'Extras' conclude with the opening of a *Blue Peter* broadcast from the set of *Robot*, an unusual occurrence brought about by a scenery shifter's strike, and one that looks strange enough that it would have been of interest to have seen the whole programme. **VB**

**REVIEWERS THIS ISSUE:**

Vanessa Bishop (VB)
Matt Michael (MM)

## STING OF THE ZYGONS

**NOVEL** BBC Books | **BY** Stephen Cole
**PRICE** £6.99 | **OUT** Now



THE DOCTOR and Martha arrive in England 1909, to discover Edwardian gents packing their elephant shooters and heading north to bag the head of a real-live dinosaur. In fact, as the Doctor soon discovers, the hunters are walking into a trap: a gambit by his old enemies the Zygons who are using their shape-shifting abilities to manipulate the humans, and threaten the British Crown.

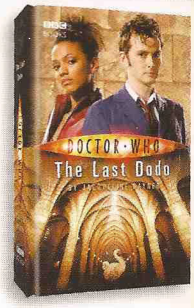
Writer Stephen Cole captures elements of the leads' performances extremely well: while the Doctor is as wacky as he ever gets, rolling words around his tongue like gobstoppers, Martha's delighted to be discovering a whole new environment. Smart and inquisitive, Martha's deductive reason is well tested as she tracks who might be an alien in disguise: surprisingly, the leading suspect turns out to just be an elderly racist.

Best of all, Cole makes great use of his villains. The Zygons' boy-meets-squid sliminess has graced numerous books and magazines, prior to this novel: not bad for a monster that only appeared on TV once, back in 1975. Playing to their onscreen strengths, Cole has them operating from the waters of the Lake District and in the gothic corridors of country houses, even lonely, straw-filled outbuildings. Most interestingly, Cole uses their most unusual aspect – a reliance on Skarasen milk – to forge a different take on the Zygons, presenting them as more threatened and therefore more dangerous than ever before, especially as they're protecting their maggoty younglings.

It takes a hundred or so pages of wandering around the Lakes before Cole begins to get to the good stuff. However, once *Sting of the Zygons* gets going it does build to a frenetic and compulsive climax, one that makes up for the comparatively flavourless first third. MM

## THE LAST DODO

**NOVEL** BBC Books | **BY** Jacqueline Rayner **PRICE** £6.99 | **OUT** Now



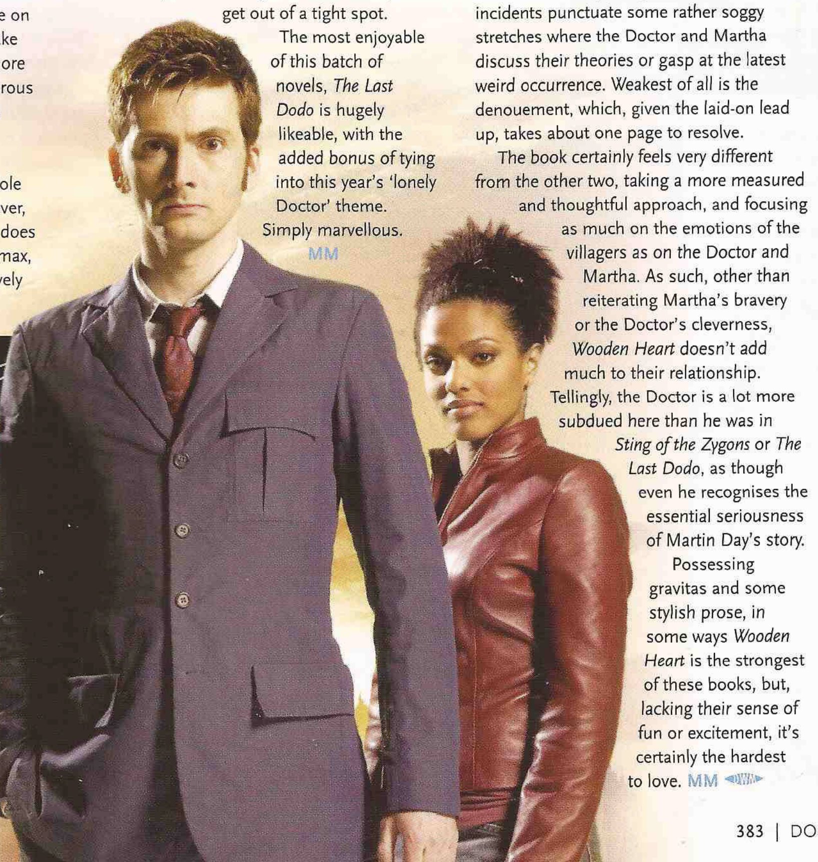
THE MUSEUM OF THE LAST ONES HOLDS the final survivor of every extinct species in the universe. Agents from the museum travel through time and space to snatch the last ones before they are lost forever, trapping them in cages of frozen time to be endlessly gawped at. But when the Doctor and Martha arrive, they find some of the specimens have been pilfered, and are faced with the quandary of either protecting the remaining lonely animals in their cages for all eternity or condemning them to a quick death.

*The Last Dodo* tackles some serious themes, such as the human race's harmful effects on their fellow Earth-dwellers and the immorality of trading animal furs and horns, but in such a way that it never becomes a worthy polemic. Instead, author Jacqueline Rayner uses the museum's rather dubious aims to fuel the Doctor's righteous anger – *something at which this incarnation excels* – placing him in a different kind of danger. Meanwhile, the Happy Feet anthropomorphic passages written from the dodo's point of view, and Martha's ongoing efforts to reach nine million I-Spyder points by spotting rare or extinct species, make the book great fun.

Capturing everything that's great about the Doctor and Martha's partnership, Rayner has the Doctor occasionally crestfallen that he's no longer travelling with Rose, but impressed by Martha's bravery and intelligence. While Martha asks the right questions, and the passages from her perspective give us compelling insight, the Doctor comes up with some cracking answers, even creating a makeshift tar pit to get out of a tight spot.

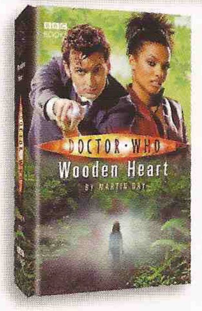
> "*The Last Dodo* is the most enjoyable of this batch of novels, tying into this year's 'lonely Doctor' theme…"

The most enjoyable of this batch of novels, *The Last Dodo* is hugely likeable, with the added bonus of tying into this year's 'lonely Doctor' theme. Simply marvellous. MM



## WOODEN HEART

**NOVEL** BBC Books | **BY** Martin Day
**PRICE** £6.99 | **OUT** Now



WOODEN HEART begins well, with the creepy disappearance of children from a lonely village surrounded by a forest inhabited by hostile monsters which are moving ever closer to the settlement. Meanwhile, the Doctor and Martha arrive on a deserted and corpse-littered spaceship in the distant future – a ship that suddenly seems to have a door leading into the forest. How and why these two environments are connected forms the core of the book.

There's something a bit M Night Shyamalan about *Wooden Heart*: not just the fairytale atmosphere, or the obvious nods to his film *The Village*, but the clever-me use of symbolism, and the final twist in the tale. When this works, as in the gripping sequences of characters racing against time through the woods as something comes after them, or the return of the ghostly figures of children, it makes for some truly powerful and memorable passages. However, these incidents punctuate some rather soggy stretches where the Doctor and Martha discuss their theories or gasp at the latest weird occurrence. Weakest of all is the denouement, which, given the laid-on lead up, takes about one page to resolve.

The book certainly feels very different from the other two, taking a more measured and thoughtful approach, and focusing as much on the emotions of the villagers as on the Doctor and Martha. As such, other than reiterating Martha's bravery or the Doctor's cleverness, *Wooden Heart* doesn't add much to their relationship. Tellingly, the Doctor is a lot more subdued here than he was in *Sting of the Zygons* or *The Last Dodo*, as though even he recognises the essential seriousness of Martin Day's story.

Possessing gravitas and some stylish prose, in some ways *Wooden Heart* is the strongest of these books, but, lacking their sense of fun or excitement, it's certainly the hardest to love. MM

## SHELF BRACKETS

### TORCHWOOD: SLOW DECAY

**NOVEL** BBC Books | **BY** Andy Lane
**PRICE** £6.99 | **OUT** Now

When the Weevils start to flee from something that's snacking on *them*, it soon becomes clear that a new miracle weight loss pill is more than it seems…

Although focusing on relationships, this book also features some unforgettably grisly scenes, including the moment when a possessed dieter gnaws her own fingers to the bone before launching a cannibalistic attack.

*Slow Decay* fleshes out the regulars, with Jack dismissive of Gwen's lifestyle and friends, and Tosh clearly more comfortable with particle attraction than social interaction. The strongest of the *Torchwood* novels, with a consistent tone that the others lack. MM

### TORCHWOOD: ANOTHER LIFE

**NOVEL** BBC Books | **BY** Peter Anghelides | **PRICE** £6.99 | **OUT** Now

TORCHWOOD
ANOTHER LIFE

*Another Life* unfolds as a story of the theft of nuclear material from the Blaidd Dwrg facility, a crashed spacecraft, cannibalism, and aliens imitating humans.

Peter Anghelides tries to link this to a more general comment about the current vogue for second life websites, but falls into some of the same traps as the TV episodes: too much running about inside the Hub, a reliance on Jack's immortality, and Owen being a bit of an idiot.

While *Another Life* is never less than readable, and goes some way towards explaining Owen's control freak behaviour, the final effect is disappointingly formulaic. MM

### TORCHWOOD: BORDER PRINCES

**NOVEL** BBC Books | **BY** Dan Abnett
**PRICE** £6.99 | **OUT** Now

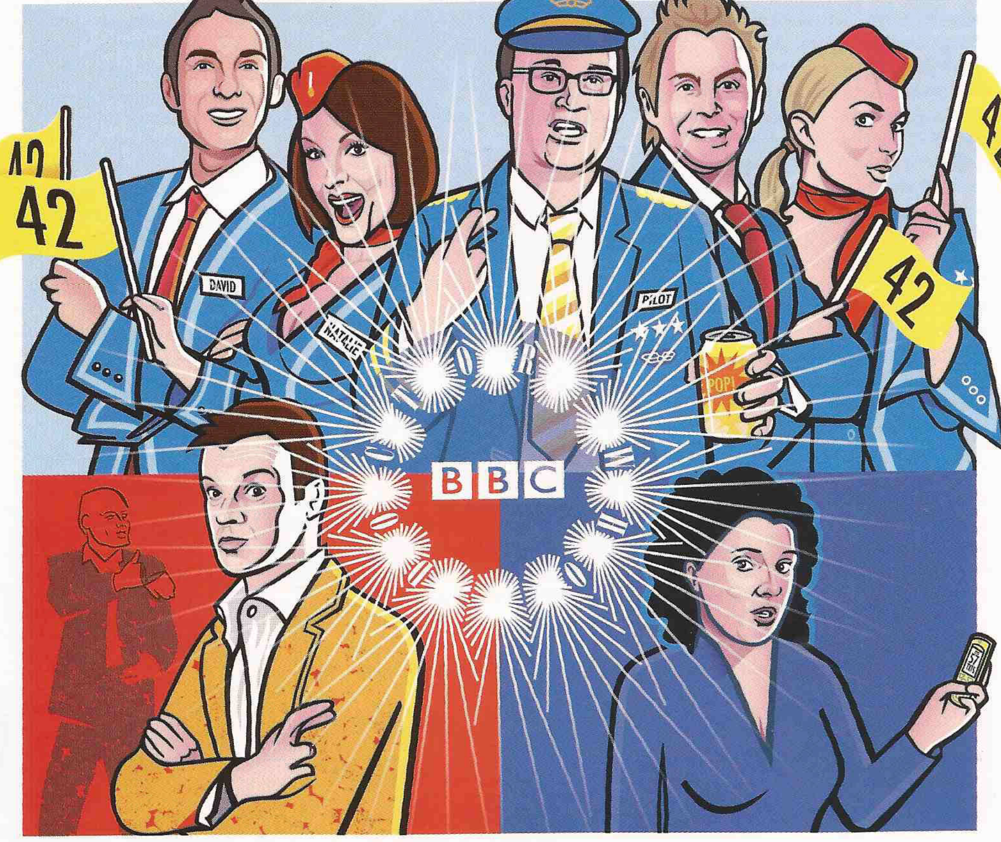
TORCHWOOD
BORDER PRINCES

Dan Abnett crams in a multi-dimensional puzzle called the Amok that drives humans who try to solve it mad, the ghost of a demolished chapel, a sentient alien weapon, and a new member of the Torchwood family: James.

Ambitiously plotted, *Border Princes* is a real page-turner that finely balances character relationships and story twists, with some effectively creepy sequences and pounding action scenes. Sadly, the denouement is rather abrupt and precludes Abnett from investigating some plot points, but in the main this is a very entertaining read. MM

# PRODUCTION *Notes*

**RUSSELL T DAVIES**
TAKES US BEHIND THE SCENES...



## GOING LIVE!

**THIS TIME OF YEAR, WHEN THE SHOW'S** on air, I don't often write about the actual transmission cos... well, we transmit, you watch, that's it, that's all there is to say. But this year! Blimey! It's been a merry-go-round!

First of all, for viewers of BBC Wales, *Gridlock* fell off air! Live, in the middle of transmission, no *Doctor Who*! Just after the Face of Boe died, as we cut back to Pharmacy Alley, all ready for the Doctor's big confession, the screen faded to black, and then up came a caption, 'Ceri Owen, Bryncoed.' That's a character in, and the location of, BBC Wales' excellent drama *Belonging*, and the caption was part of their trail, which eventually ran after our episode. What's more, Ceri Owen is played by *Torchwood*'s Eve Myles – for a moment, I thought we were going to have a crossover! Or was it the ghost of Gwyneth, parting the veil? About two seconds later – an eternity! – the picture cut back to the Doctor and Martha, and all was well, except for inside my flat, cos I couldn't help sitting there waiting for it to happen again!

Let me tell you, in TV Land, falling off air is just about the worst crime possible. I was part of the BBC Children's Department which accidentally blew up Anthea Turner live on air in 1990, and even that programme kept transmitting! Believe me, when the picture disappears, people leap into action. Yes, leap! If not vault! When we suffered the Great Graham Norton Disaster, during the transmission of *Rose* – sound from his microphone in the *Strictly Dance Fever* studio bled into Billie's first encounter with the Autons, right across the nation – Julie and Phil raced to the phone, yelled at BBC Presentation, sounded the Cloister Bell, everything. This time, during the Great Ceri Crossover, I wondered who was sorting it out. Until I remembered that Julie was at the theatre and Phil was in Spain. So the person in charge was... oh. Me. Yikes. Reader, you should have seen me. I opened another can of pop and crossed my fingers. Yes, like a panther poised to pounce. But imagine Julie's face, as she emerged from the theatre, to get my 57 texts. In fact, you probably heard her. That was no earthquake.

> "IN TV LAND, FALLING OFF THE AIR IS JUST ABOUT THE WORST CRIME POSSIBLE..."

On the Monday morning, Julie stormed into action and demanded an explanation from the highest level. Was it an ITV counterstrike? A multiphase loop of the Helmic Regulator? Reapers? No, according to the official report, someone dropped their script on the mixer. Hey ho. Wherever you suspect a conspiracy theory, look for a blunder instead.

(By the way, just to namedrop, Graham Norton once told me that he was at a BBC party and met a man who referred to the GGND and breezily said, "Oh yes, that was me, I did that!" To which Graham said, "And you're still employed???" I'd never considered it from the *Strictly Dance Fever* point of view, that they'd considered it a disaster too!)

And then there's the weather. The bloody sunshine. We're sweltering like the crew of the SS Pentallian. Now this is hardly the time or place to talk about global warming, but the thing is, I can remember during the transmission of Series One, just two short years ago, hoping and praying that we wouldn't get a single sunny Saturday. And when it came – I think it was nine episodes in, for *The Empty Child* – we were gutted. But this year! We're still waiting for the first *dull* Saturday! Maybe President Bush should be shown our statistics. But from my flat, I can see people in Cardiff Bay, at 7pm on a Saturday, laughing and frolicking. Even children! Go home! I'm considering a siren. Or maybe a big shark costume.

Then came Eurovision! We were taken off for a week! (Did we use that spare week to holiday and party and kiss? No, we were like those people on that planet at the end of *Serenity*, we just sort of... stopped.) But I'm sorry about that. Though equally, it has to be said, we were consulted – *Doctor Who* is so well treated by the bosses, they do ask us about this stuff. But after Julie had been discussing the Episode 7 slot for weeks, we did agree. We've stayed on air for the past two years during Eurovision, with a slight bump to the figures each time, so it was worth trying the opposite. Plus, the channel agreed to broadcast extra trails for *42*, to advertise the show's return, and that's got to be good. If anything, I thought the break came at just the right time, as Martha becomes a proper member of the TARDIS crew; it seemed to fit.

And it's all swings and roundabouts, to continue my merry-go-round theme. The break meant that we got to transmit the big second-half-of-series trail at the end of *The Lazarus Experiment* – it was already being edited, by the faithful and brilliant Mike Jones, but only to be shown on the Red Button and the website, for the simple reason that we were dying to show you some of that stuff – but Eurovision got it on to BBC One in primetime! That's a fair bargain. Were we right? Well, I suppose that's up to you. But it's only fair to let you know that these things are discussed, in infinite detail, not just imposed on us. In fact, these discussions comprise more emails that a man can bear. When we publish *Doctor Who: The Emails*, it'll run to 576 volumes.

And we'll have a special leather-bound appendix of my Reply All Disasters. Ouch, that bloody button. Don't you agree, Steven...?! Oh, the behind-the-scenes anecdotes you will *never* get to hear! Ha ha ha, evil laugh, fade to black, Ceri Owen, Bryncoed... DWM

Illustration
BEN MORRIS

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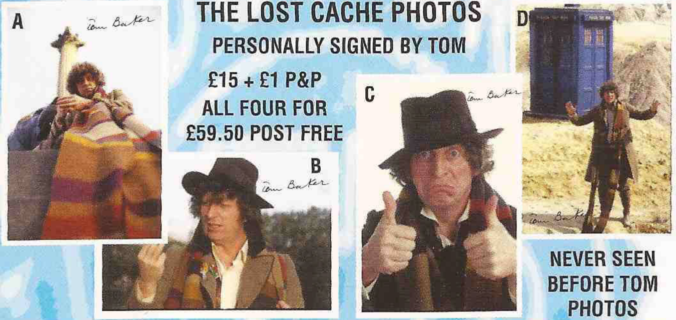
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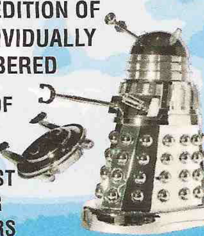

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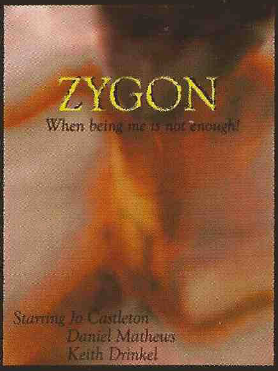
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